8b
DA
687
.T2
W7
1907

TEMPLE CHURCH

RT HISTORY & DESCRIPTION

BY GEORGE WORLEY

WITH PLAN AND ILLUSTRATIONS

3LL3.4 E0.

25

H.C. Clement
1907

BELL'S CATHEDRAL SERIES

THE CHURCH OF THE KNIGHTS TEMPLARS IN LONDON

Digitized by the Internet Archive
in 2016 with funding from
Getty Research Institute

https://archive.org/details/churchofknightst00worl

Photo.] [*Edgar Scamell.*

THE EXTERIOR FROM THE NORTH WEST

THE CHURCH OF THE KNIGHTS TEMPLARS IN LONDON

A DESCRIPTION OF THE FABRIC AND ITS CONTENTS, WITH A SHORT HISTORY OF THE ORDER

BY

GEORGE WORLEY

AUTHOR OF "SOUTHWARK CATHEDRAL," ETC.

WITH XXXI ILLUSTRATIONS

LONDON GEORGE BELL & SONS 1907

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

THE PETTY

PREFACE

The history of the Knights Templars and their architectural work is distributed over many volumes by many writers, English and foreign, ancient and modern. My duty has chiefly been to collect the scattered material, and to condense it within a handbook subject to the necessary limitations of a series. It has been impossible to include the long bibliography drawn upon in the compilation; but a list is appended of the most modern and accessible books to which the reader may be referred for more detailed information than is here given him on particular parts of the extensive subject. Of these it would be unpardonable not to make special mention of the works by my immediate predecessors, viz., Mr. T. Henry Baylis, K.C., and Mr. Hugh H. L. Bellot, M.A., B.C.L., the first of whom has devoted himself more particularly to the ecclesiastical, and the second to the legal and literary associations of the Temple, each having materially reduced the labours of any one attempting to follow his example. The historic study has been supplemented by repeated visits to the Temple Church, in order to verify previous accounts, and occasionally to correct them, by actual measurement and observation. Here the verger in daily attendance, Mr. A. F. Stone, has given me much useful help, and called attention to certain "unconsidered trifles" which are probably here described for the first time. In endeavouring to settle the identity of the recumbent effigies, I have to

acknowledge my obligations, in one important case, to the late Lord de Ros and his sister, the Hon. Mrs. James Swinton, for kindly giving me access to the family archives, which would seem to place the question beyond dispute as regards the figure of their ancestor. To Mr. W. H. St. John Hope, the distinguished antiquary and ecclesiologist, I am indebted for some valuable information as to the original position of the altar in the English Round Churches. The views of the church and its contents at the present day have been photographed by Mr. Edgar Scamell, of 120, Crouch Hill. Other illustrations come from old engravings, casts of seals, etc., in the British Museum and elsewhere. The Organ builders, Messrs. Forster and Andrews, have supplied a complete specification of the famous Temple instrument as they left it after reconstruction in 1878. This has been supplemented by Messrs. Norman and Beard with full particulars of their more recent work. Mr. H. J. Wadling, standing architect and surveyor to the Middle Temple, has been good enough to furnish the ground-plan of the church (originally drawn by Mr. Thomas Goodman in 1871) which is here reproduced.

Finally, I have to thank my friend Mr. C. E. A. Bedwell, sub-librarian to the Middle Temple, for reading through the proof-sheets with me, and for the items which his special knowledge has enabled him to contribute.

G. W

Midsummer, 1907.

A SELECTION OF WORKS ON THE TEMPLE CHURCH

Addison, C. G. "The History of the Knights Templars, the Temple Church, and the Temple." 1842.

Ainger, Rev. Canon Alfred. "The Temple, London." 1898.

Baylis, T. Henry, K.C. "The Temple Church and Chapel of St. Ann." 1893.

Bellot, H. H. L. "The Inner and Middle Temple, Legal, Literary and Historic Associations." 1902.

Billings, R. W. "Architectural Illustrations and Account of the Temple Church, London." 1838.

Britton, J., and Brayley, E. W. "Account of the Temple Church." 1824.

Burge, W. "The Temple Church: an Account of its Restoration and Repairs." 1843.

Essex, W. R. H., and Smirke, S. "Illustrations of the Architectural Ornaments and Embellishments and Painted Glass of the Temple Church, London." 1845.

Jekyl, M. R. "Facts and Observations relating to the Temple Church, and the Monuments contained in it." 1811.

Lucas, C. "Les Eglises Circulaires d'Angleterre." 1882.

Macrory, Edmund, M.A., K.C. "A few Notes on the Temple Organ." 1859.

Richardson, E. "The Monumental Effigies of the Temple Church, with an Account of their Restoration in the year 1842." 1843.

"The Ancient Stone and Leaden Coffins, Encaustic Tiles, etc., recently discovered in the Temple Church." 1845.

CONTENTS

	PAGE
PREFACE	vii
LIST OF WORKS OF REFERENCE	ix
CHAPTER I. THE KNIGHTS TEMPLARS	3
II. EXTERIOR OF THE CHURCH	19
III. INTERIOR OF THE ROUND	27
IV. INTERIOR OF THE CHOIR	41
V. THE CLERGY, CHORISTERS, SERVICES, AND ORGAN	57
APPENDIX I. SEALS OF THE TEMPLARS	63
II. THE TEMPLE ORGAN	65
III. THE OTHER ENGLISH ROUND CHURCHES	71
INDEX	73

LIST OF ILLUSTRATIONS

PAGE

EXTERIOR OF THE TEMPLE CHURCH FROM THE NORTH-WEST . . . . . *Frontispiece*

ARMS OF THE INNER AND MIDDLE TEMPLE *Title-page*

THE WEST DOOR FROM THE TRIFORIUM 2

THE TEMPLE CHURCH (EXTERIOR) ABOUT 1755 . . . 3

THE EXTERIOR OF THE EAST END 18

THE EXTERIOR FROM THE SOUTH 19

THE ROUND IN THE EIGHTEENTH CENTURY. . . . 22

THE DOORWAY 24

THE INTERIOR FROM THE WEST 26

THE INTERIOR OF THE ROUND IN THE EIGHTEENTH CENTURY 29

THE FONT 31

RECUMBENT EFFIGIES OF THE KNIGHTS:

SIR GEOFFREY DE MAGNAVILLE AND A KNIGHT . . 32

KNIGHT AND KNIGHT CRUSADER 33

WILLIAM MARESCHEL THE ELDER AND YOUNGER . . 36

GILBERT MARESCHEL AND KNIGHT CRUSADER . . 37

LORD DE ROS 38

THE INTERIOR FROM THE EAST 40

THE INTERIOR FROM THE WEST (1750) 41

EFFIGY OF A BISHOP 45

BUST OF RICHARD HOOKER 47

THE MARTIN MONUMENT 50

MRS. ANNE LITTLETON'S MONUMENT 51

THE TURNOR MONUMENT 53

MONUMENT OF CLEMENT COKE 54

THE PLOWDEN MONUMENT 56

SEALS OF GRAND MASTERS AND PRECEPTORIES: FIVE EXAMPLES 62

GROUND PLAN OF THE CHURCH . . . . *At End*

Photo.] [*Edgar Scamell.*

THE WEST DOOR FROM THE TRIFORIUM

B. Cole.] [*Sculp.*

THE TEMPLE CHURCH, ABOUT 1755

From a contemporary engraving

THE TEMPLE CHURCH

CHAPTER I

THE KNIGHTS TEMPLARS

EVER since the discovery of the Cross by the Empress Helena, and the erection by her of a Christian Church over the Holy Sepulchre,[1] in the early part of the fourth century, the sacred places of Palestine had been specially chosen for those devout pilgrimages, either voluntarily undertaken or imposed as a

[1] The argument for the genuineness of the discovery, and the identification of the sites, is well stated by J. H. Newman in his "Essay on Ecclesiastical Miracles," Section V. The compilers of the Book of Common Prayer were apparently satisfied with the *bona fides* of the discovery (*Inventio*) when they allowed the day of observance to stand in the calendar on 3rd May.

penance for sins committed, which occupy such a prominent place in mediaeval history. Considerable impulse was given to these pious journeys by the Crusades, the first of which was itself scarcely more than a pilgrimage on a large scale—an imposing demonstration—to assert the right of Christians to visit and worship at places hallowed and endeared to them by the most sacred associations.

The Saracens had then not only destroyed the church built by St. Helena, but had done their best, or worst, to make the position of the resident Christians uncomfortable, besides harassing and robbing the pilgrims on their way to and from the Holy Land, so as to move the indignation of Europe. When the circumstances were fully realized on the failure of the expedition sometimes known as the first Crusade, the promiscuous crowd of which it consisted was supplemented by the definite military organization more worthy of the name, under Godfrey de Bouillon, and the original motive extended into the grander scheme for rescuing the whole country from its infidel invaders. The object was so far attained, that on the 15th July, 1099, after a siege of over five weeks, Jerusalem was captured, and the leader of the Christian armies elected prince and governor of the city. Though he is said to have refused the regal title, his sovereignty was generally acknowledged, and his territory gradually enlarged till it included the greater part of Palestine.

On his death in 1100, he was succeeded by his youngest brother, who was crowned as Baldwin I, and, during his reign of eighteen years, further strengthened the principality by the conquest of Caesarea and the important cities of Acre, Ashdod, Sidon, and Tripolis. His cousin and successor, Baldwin II (1118-1131), added the port of Tyre to his dominions. But the special glory of his reign was the institution of the famous military and religious society known as the Knights Templars, or Red Cross Knights of the Order of St. Augustine, which was founded within a year of his accession, and whose varying fortunes, with those of the older and rival Order of the Knights Hospitallers, form some of the most romantic chapters in the history of the Middle Ages.

Even after the Holy Land had been taken under Christian rule, the molestation of the pilgrims continued; and, impressed with the sufferings to which they were exposed, two French

knights, Hugo de Paganis and Godefridus de Sancto Andomaro,[1] companions of Godfrey de Bouillon, bound themselves together by a solemn compact to succour and defend them from the Turkish hordes. Their profession was made in due form before the Patriarch of Jerusalem, and, besides the military service, included the vows of poverty, chastity, and obedience, the intention being to combine the obligations of the soldier, or knight-errant, with those of the monastic life. Their poverty at starting is sometimes supposed to be indicated in the design chosen for the first seal of the Order (see p. 62), which represents two knights on a single horse, and has been taken to imply that they could only afford one between them. A more credible explanation is that the device is symbolical of the Christian love and courtesy which animated the Brethren, the second of the two riders representing a wounded knight, or pilgrim, who had been rescued by the first, and accommodated with a seat behind him, after the example of the Good Samaritan. Seven other knights of the same chivalrous nation were soon persuaded to join the original two, and the Brotherhood, thus fairly started, were allotted temporary quarters by Baldwin II in his own palace, which stood on or near the site of Solomon's Temple, till they could build houses for themselves on the land granted to them at the same time by the canons of the Temple, in close proximity to the Holy Sepulchre. It was from this their first habitation that they were named "The Brethren of the Militia of Christ and of the Temple" (*Pauperes Commilitones Christi Templique Salomonici*); and, in the case of their chief establishments, the group of buildings and the church for their worship were collectively described as "The Temple," a name which still bears witness here and there to the original institution.[2]

The attractions of the society, even in the age of chivalry and romance, to whose ideals it appealed in a twofold direction, were apparently counterbalanced by the dangers and austerity of the life, as the members remained the same for the first ten years of its existence. At the end of that time the founder and first Grand Master, Hugo de Paganis, in the hope of securing

[1] The names, variously spelt, were derived respectively from Payens in Champagne, and from St. Omer.

[2] *E.g.*, in London and Paris. In many less important places the word occurs as a distinguishing prefix, *e.g.*, Temple-Bruer, Temple-Combe, Temple-Cowley, Temple-Cressing, Temple-Grafton, etc.

a wider recognition of his Order, addressed himself to the most influential ecclesiastic in Europe, St. Bernard of Clairvaux, who at once threw himself heartily into the project. His powerful agency resulted in the formal establishment of the Order at the Council of Troyes in 1128, when the White Habit was assigned to the knights by Pope Honorius II as a distinctive garb, to which the Red Cross (made of leather and sewn on to the left sleeve of the mantle) was afterwards added by Pope Eugenius III. Below the knights were the esquires, whose Habit was of a black, gray, or dark brown colour, while the Associates wore no distinctive dress, married men and even their wives being admitted to this qualified membership, which did not involve service in the field. The seventy-two statutes constituting the Rule of the Templars, formerly attributed to St. Bernard, are now regarded as the work of a later hand, though it is highly probable they are but an elaboration of those originally drawn up by him, and adopted as the "Regulation" simultaneously with the Habit. His relations with the Grand Master were always of the most friendly kind; and at the request of de Paganis, a few years after the Council of Troyes, the saint delivered an "Exhortation to the Knights of the Temple," in which he drew a strong contrast between their consecrated life and warfare and the carnal ambition of the ordinary soldier, concluding with a flattering portrait of the Templar as he was supposed to be, and probably actually was before the corruption of the Order. The description, in fact, as far as it goes, is in substantial agreement with the prescribed Rule, as finally revised in the thirteenth century.[1]

In its early days the Order of Templars differed from that of the Hospitallers in that it consisted entirely of lay members, paid chaplains being employed for the church services and other

[1] "Never is an idle word, or a useless deed, or immoderate laughter, or a murmur, even if only whispered, allowed to go unpunished among them. Draughts and dice they detest. Hunting they hold in abomination, and take no pleasure in the absurd pastime of hawking. Soothsayers, jesters, and story-tellers, ribald songs, and stage plays, they eschew as insane follies. They cut close their hair, knowing, as the apostle says, that 'it is a shame for a man to have long hair.' They never dress gaily, and wash but seldom. Shaggy by reason of their uncombed hair, they are also begrimed with dust, and swarthy from the weight of their armour and the heat of the sun."—*Extract from St. Bernard's Exhortation, as translated in Morison's "Life and Times of St. Bernard."*

sacred ministrations. But the disadvantages of such intimate association, and a corresponding acquaintance with the arcana of the Brotherhood, without the restraints of actual membership, soon made themselves felt, and the anomaly was corrected by a Bull of Pope Alexander III (*Omne datum optimum*) issued in 1162, which sanctioned the admission of clergy. The chaplains were thus placed under the general obligations of the Order and the jurisdiction of the secular chief, whose only ecclesiastical superior was the Pope himself. In the case of Innocent III (1198-1216) the papal authority was at once strengthened and restricted by his personal admission as a Templar, and the assumption of the Rule which governed the whole body. The banner of the Order was the Beauséant, the upper part black, denoting death to their enemies, the lower part white, denoting love to each other and peace to their friends, while the legend "*Non nobis, non nobis, Domine, sed nomini tuo da gloriam*," pointed to the source of their inspiration and courage in the field.[1]

As the Order spread throughout the Christian world, the organization was developed, and eventually assumed the following main divisions. In the East there were the three provinces of Palestine, Antioch, and Tripoli; in the West nine, viz.: Apulia and Sicily, Northern and Central Italy, Portugal, Castille and Leon, Aragon, Germany and Hungary, Greece, France (including the Low Countries), and England. The establishments throughout France and the Netherlands were tributary to the Temple in Paris; and those in England, Scotland, and Ireland, to the Temple in London, the whole being under the jurisdiction of the Grand Master in Jerusalem till the year 1187, when the head-quarters were transferred to Acre on the capture of the Holy City by Saladin. The establishments required for the control and working of the separate estates were originally called "Priories," with Priors at their head, the terminology corresponding with the monastic character of the Order. They were afterwards more usually styled "Commanderies," or "Preceptories," the presiding officers being Commanders or Preceptors—rather, however, in the sense of receiving their in-

[1] The word *Beauséant*, popularly, but erroneously, identified with "the beauty of holiness," was really derived from the Norman French *bausan* = a piebald horse, or a black (or bay) horse, with white stockings. In the representations of the banner, the white is much the larger portion.

structions from the central authority (*Commendamus tibi*, or *Praecipimus tibi*), than as having any independent power of their own.

The larger of these establishments, which included the control of others within the particular nation or province where they were situated, were distinguished as Grand Priories, or Grand Preceptories, the chief officer taking his title accordingly.

From the date of the fore-mentioned Council of Troyes the Templars rapidly increased in numbers and prosperity. By a bull issued by Alexander III in 1172, they were granted special privileges, including the right of sanctuary in their churches,[1] exemption from interdict, and from all tithes and taxes, besides complete independence of episcopal rule, their direct allegiance being claimed by the Pope himself, as the immediate Bishop of the Order in all parts of the world. It was made a crime to annoy or injure them, and any person who wounded, or even struck a member, was liable to excommunication.

These privileges and immunities were confirmed and extended by popes and kings during the twelfth and thirteenth centuries till the Order became a dangerous rival to the powers who had thus rendered it independent of all authority but their own, while even that came to be but slightly recognized, and only appealed to when fresh privileges were required, or when those in existence were invaded. The immediate effect of the papal recognition in 1128, was the accession of a large number of members, which, while including some of the finest soldiers the world has ever known, also drew a great many more into the society who were attracted rather by the love of adventure, and the prestige of membership, than by the high motives of the Founder—certainly not by the strictness of the monastic rule, to which many of them paid no more than a nominal obedience. The result was seen in a certain viciousness of life, and in the pride and arrogance of the Templars, individually poor perhaps, but enormously rich as a corporation, through the accumulated wealth of those who joined them, and poured

[1] All privileges of sanctuary were formally abolished by Statute 21 (Chap. 28) of James I; but the places continued to be resorted to, in defiance of the law, *e.g.*, Whitefriars (Alsatia), and the Savoy, till they were finally extinguished by an Act of George I. See Scott's "Fortunes of Nigel" for a graphic description of the abuses of sanctuary in the interim.

their treasures into the common fund. As a solitary illustration of their wealth, it may be mentioned that almost the whole of the sum demanded by the Saracens for the ransom of Louis IX (St. Louis), viz, 800,000 bezants, or £400,000, was provided from their own resources. The purchasing power of money at the time would make this sum equal to something like twenty times its present nominal value.

At the height of its fortunes, in the middle of the thirteenth century, the Order is said to have possessed as many as nine thousand manors[1] in Christendom, besides the numerous emoluments and acquisitions resulting from its special privileges and the benefactions of its friends, while the total number of Brethren has been moderately estimated at about twenty thousand.

The premises of the Templars, enjoying the double protection of sanctuary and a military guard, were frequently used for the custody of jewels and other valuable property; though cases are on record showing that the trust was liable to violation. In 1232, for instance, when Hubert de Burgh, Earl of Kent, was a prisoner in the Tower, Henry III sent for the Master of the Temple, and brought pressure to bear upon him for the surrender of the earl's property, which was thereupon transferred to the royal treasury. Again, in 1283, Edward I paid a visit to the Temple for the ostensible purpose of inspecting his mother's jewels; but, breaking open the coffers of sundry other depositors, he took away a selection from their contents to the estimated value of a thousand pounds.[2]

The reverses of the Templars were largely due to their quarrels with the Hospitallers in the East, where the rival orders wasted on each other the energies which should have been spent in united works of mercy, or directed against a common foe.

Though a temporary peace was patched up between them by Pope Alexander III in 1178, it was followed by open warfare in Palestine a few years later, the blame of which was thrown upon the Templars as making the first attack. They were

[1] The term "manors" (*maneria*) must be understood to include estates or properties, either in land or houses; and the annual revenue thence derived has been estimated at about six million pounds sterling in modern money. This income, it will be remembered, was exempt from all dues and imposts to which ordinary property was liable.

[2] In 1212 King John issued an order to the Master for the delivery of 20,000 marks which had been deposited in the Temple.

severely censured in Europe, where public opinion went strongly against them, no doubt influenced by the representations of their powerful rivals, naturally anxious to divert attention from their own shortcomings when both Orders were exposed to the fierce light of public criticism.

Innocent III, as Superior of the two Orders, had called them both to account for irregularities, apparently without diminishing the antagonism between them, which lasted with more or less intensity till the less influential of the two was extinguished.

The mission of the Templars practically ended with the last Crusade and the capitulation of Acre in 1291, to be followed shortly after by the surrender of the other towns they had occupied, when the Knights who had survived the misfortunes of their Brethren left the Holy Land to the Saracens once more, and dispersed themselves over Europe, to await the prejudiced inquiry into their affairs, in which their suppression, and the confiscation of their property, were foregone conclusions.

Besides their failure to hold the land they had conquered, and the consequent waste of life and money which had been contributed from every part of Christendom, there were several other causes for the disfavour with which they were everywhere received, which may be briefly summarized as follows:

The freedom they had enjoyed from episcopal control had, of course, not tended to encourage kindly feeling from the bishops; and it has been noticed that in the charges brought against them, inconsistent and improbable though they were in many cases, there is a remarkable uniformity in those coming from particular districts, a coincidence which, rightly or wrongly, has been taken to imply diocesan prejudice. The secular mind, on the other hand, would be fully alive to the real or imaginary injustice which exempted the Templars from all kinds of duties and imposts to which other people were subject, and would be only too ready to give credence to the scandals that were freely circulated against the whole Order on the misconduct of a few; while the secrecy with which their affairs were conducted would in itself give free scope to the imagination where facts were wanting. Among the various crimes of which they were accused, perhaps the easiest to believe is that of immorality, when it is remembered that many of them were rude uncultivated soldiers, peculiarly liable to temptations of that kind in the intervals of their desultory warfare, when violent action in the field was fol-

lowed by the indolence and insipidity of leisure in an eastern climate. It is much more difficult to believe them guilty of profanities against their religion, such as the denial of Christ implied in trampling or spitting on the crucifix; though, from the number and independence of witnesses to that effect, it would appear that the charge was not altogether unfounded.

Some writers have therefore been driven to find an explanation of it in the ceremonies of initiation, in which it seems to have been assumed that the neophyte was always a pagan or Mohammedan, whose conversion was typified by a formal act of profanity, followed by the renunciation of his supposed original creed, previous to his reception into the Christian society—a ceremony bearing some resemblance to the ancient ritual of Baptism.

Other writers, *e.g.*, Hammer-Purgstall (*Die Schuld der Templer*) and Mr. Edward Clarkson, who follows him, attribute this and other idolatrous practices to the adoption of certain rites of a corrupt Oriental Freemasonry.

In no part of Europe was the adverse feeling stronger than in France, the land from which most of the Templars had been drawn, and had probably suffered most heavily through their disasters. The throne was then occupied by Philip IV, surnamed "the Fair," whose outward beauty and formal religion served to mask a cunning and unscrupulous character, and who had in Clement V, whom he had raised to the papal chair, an agent willing to co-operate in any of his schemes.

The royal exchequer was exhausted through the Flemish wars and the extravagance of the Court; and the wealth of the Templars, which was the chief objection to their existence, offered a tempting source of recuperation.

In the summer of 1306, on the joint invitation of the king and the Pope, the two Grand Masters of the Templars and Hospitallers were summoned to Bordeaux on the plea of taking counsel as to the best means of recovering the Holy Land. The Hospitaller excused himself from attending, but Jacques de Molay, the Chief of the Templars, came over from Cyprus[1] early in the following year, bringing the treasure of his Order and a retinue of sixty knights, to await negotiations in France, which really meant the accumulation of evidence against him

[1] The island had been taken by Richard Cœur de Lion, who ceded it to the Templars.

and his brethren. The chief informers were two despicable wretches, one of whom had been expelled the Order for dishonesty and other crimes, the other a citizen of Bézières, at that moment lying under sentence of death, who was offered a free pardon as the price of his information.

On the 13th October, 1307, the Grand Master and one hundred and forty of his subordinates were seized at the Temple in Paris and cast into prison, similar arrests being made at the same time throughout the kingdom, with the result that in a single night every known Templar in France was captured and held in close confinement till arrangements could be made for the trial.

At the same time Philip wrote to his son-in-law, Edward II, calling his attention to the iniquities of the Templars, that similar steps might be taken against them in England. To this Edward replied on 30th October that he had referred the matter to his Council, but the charges were held to be incredible. The Pope was thereupon induced to issue a bull, dated from Poitiers on 22nd November, in which Edward was exhorted to follow the excellent example set in France, to seize the Templars in one day, and hold their property in charge pending the investigation, sending an inventory of it in the meantime to Rome. Even this was not completely successful, for Edward was not only unconvinced himself, but wrote letters (on 4th December) to the kings of Aragon, Castille, Portugal, and Sicily, urging them not to lend too ready an ear to the charges against the Order. It seems, however, that further pressure was brought to bear upon him by the papal legates, as the Pope's directions were carried out under writs issued on 20th December to the sheriffs in London and throughout the country. A certain number of arrests were accordingly made; but another set of writs was soon issued for the arrest of such stray members as had contrived to elude the first. They were all held in prison till 1311, when the survivors [1] (those who had not died in custody) were tried, some being acquitted, while others were sent to do penance in various monasteries. The total number

[1] The original inventory made by the Sheriff of London, 1 Ed. II, 1307, of the goods and chattels of the Templars, together with their church books, vestments, and ornaments, is in the Public Record Office. [Exchequer (Lord Treasurer's Remembrancer) Enrolled Accounts, Miscell., No. 24, Templars' Rolls, No. 3 MS.]

of Templars in the United Kingdom at the time of the suppression has been estimated at no more than 250, the number actually arrested and tried in London being 229; from which it would seem that some of the members had disappeared into private life to escape the ruin which they foresaw. On the whole the proceedings here, and indeed throughout the rest of Europe, were conducted with much less severity than in France, where confessions—in many cases acknowledgements of crime that had never been committed—were wrung from the unfortunate Templars by tortures of the most horrible kind. Of the various councils that were held to consider their fate, the most important was the so-called General Council which met at Vienne, near Lyons, in October, 1311, at which, no defence being allowed, the majority of the judges were against pronouncing sentence. In the absence of formal condemnation the Pope took the whole responsibility on himself, and on 22nd March, 1312, issued his bull *Vox in excelso*, by which the Order was suppressed. The subsequent bull, *Ad providam* (2nd May), laid it under perpetual inhibition, and transferred its property, minus an important deduction for King Philip's expenses, to the Hospitallers. The latter in the meantime having secured and strongly fortified the Island of Rhodes, were prudently left alone. As far as the Templars were concerned, the last scene in the gloomy tragedy of their history in France was delayed till 19th March, 1314, when Jacques de Molay, the Grand Master, and Geoffrey de Charney, the Master of Normandy, were brought from prison together, in the expectation of their ratifying the charges made against them. Instead of doing so they retracted the "confessions" previously drawn from them in the agonies of torture, and were slowly burnt to death, as relapsed heretics, on the island in the Seine in front of the Cathedral of Notre Dame. There is a tradition to the effect that in his dying moments the Grand Master challenged the Pope and king to meet him within the year before the Judgement-seat of Almighty God, and it is certain that both were speedily called to their account under circumstances which strangely coincided with the summons.[1]

[1] In Fuller's "Holy Warre" the same story is told of a Templar (unnamed) who suffered at Bordeaux, the time quoted in this case being "a year and a day." Clement V died within the month (March), and King Philip during the following November.

The first establishment of the Templars in London, which was also the earliest in England, stood on the site now occupied by Southampton Buildings, at the northern (Holborn) end of Chancery Lane, probably also covering part of Lincoln's Inn Fields. From the foundations discovered in 1595, and again examined in 1704, it appears that the church was of the usual circular shape, adopted by the Order in imitation of the Church of the Holy Sepulchre at Jerusalem, and that Caen stone was employed in the building.

Early in the reign of Henry II a piece of land was purchased for the erection of the New Temple—so called in distinction from the Old—with larger premises for the expanding Order, and a church more worthy of its dignity. The site chosen was bounded on the north by the Strand, on the south by the river Thames, on the east by the Monastery of the Carmelites, or White Friars, and on the west by the ground subsequently occupied by Essex House (with the garden pertaining to it), and now marked by Essex Street. The ground, in fact, was coextensive with that covered by the estates of the Inner, Middle, and Outer Temple, as distinguished in relation to the ancient City wall, which crossed the Strand at the point of Temple Bar where the structure popularly known as the Griffin now stands.[1]

[1] From a manuscript cited by Addison (*Knights Templars*) it appears that the earliest settlement of lawyers in the Temple took place during the Earl of Lancaster's tenure of the estate (1315-22), from which it is to be inferred that the lease granted by the Hospitallers was not the first, but a confirmation, or renewal, of that already in existence. The date usually assigned for the settlement is c. 1346, when a migration of "Professors of the Common Law" is referred to by Dugdale (*Origines Juridiciales*) as having been made from Thavies Inn to the Temple buildings. In the absence of original documents, supposed to have been destroyed during Wat Tyler's raid on the Temple in 1381, it is impossible to fix a date for the separation of the lawyers into the two Societies of the *Inner and Middle Temple*. Indeed it is argued, with some show of reason, that the two bodies were always distinct, and that no legal separation was necessary. The earliest known mention of either society by name is (*a*) the *Paston Letter* of 1st November, 1440, in which the Inner Temple is mentioned; and (*b*) the *Black Books of Lincoln's Inn*, 14th March, 1442, where there is a reference to the Middle Temple. Both Societies are expressly named in the Letters Patent of James I (13th August, 1608), granting them the freehold in perpetuity on the payment of a rent-fee by each of £10 per annum, in continuation of the old terms fixed by the crown. For the settlement of disputes which had arisen as to their respective shares in the buildings, etc., a Deed of Partition was drawn up by mutual consent in 1732, defining the separate

In addition to this estate the Order possessed a tilting-ground (Fickett's Croft) on the opposite side of the Strand, on land, between their old and new property, now covered by the Law Courts and adjacent gardens. On the new site the present Round Church was built, with a magnificent house, stabling, and offices, the vacant spaces being laid out as a garden and a burial-ground. The church was consecrated on the 10th February, 1185, by Heraclius, the Patriarch of Jerusalem, then on a mission to Henry II, in the presence of the King and his Court, and dedicated to the Blessed Virgin, according to the inscription placed at the time in the tympanum of the doorway: "Anno ab Incarnatione Domini MCLXXXV dedicata hec ecclesia in honore Bēaē Marie a Dño Eraclio Dei Grā Scē Resurectionis ecclesie Patriarcha IIII Idus Februarii Q^{i}. ēa annatim Petētib'. de j̄junta s. Penitētia LX dies Indulsit." [1]

The rectangular choir was afterwards added to the circular nave, and consecrated on Ascension Day, 1240, in the presence of King Henry III and a large gathering of nobility and clergy.

From the fragments that remain underground it is inferred that the Chapel of St. Ann, which stood immediately to the south of the Round Church, with a connecting doorway and staircase, was erected at about the same time as the choir, and in a similar (Early English) style of architecture. This chapel was more or less shattered by gunpowder, to check the spread of the flames, during a fire in 1678, in which the legal records and other documents then stored within it were destroyed. In 1825, when it had long ceased to be used for sacred purposes, the little edifice was unfortunately pulled down.

In spite of the papal decree, the property of the Templars in

legal estate of each Society. *The Outer Temple* never came into their possession, as it had not been included in the transfer of the Knights Templars' property. The site of the original Outer Temple is marked by Essex Street and Devereux Court, names derived from the noble owners of a later date. The building opposite the Law Courts, which bears the name of Outer Temple, is quite modern.

(A brief summary of the evidence for the separation is given by Judge Baylis, "Temple Church," part ii. The "never-one" theory is ably stated by Mr. John Hutchinson, Librarian to the Middle Temple, in his "Inquiry into the Origin and Early History of the Inn.")

[1] The original inscription was unfortunately destroyed during some repairs in 1695, but it has been reproduced on the inner side of the wall above the door.

England was not immediately handed over to the Hospitallers. The reason given by King Edward was that no such transfer could be made without the sanction of Parliament, and that in the case of an extinct community the property should revert to the original donors, or their representatives, according to the law of the land, which he had no power to override. Numerous claims were set up on this principle in regard to the Templars' confiscated estates in different parts of England, the whole of which were vested in the crown pending arrangements for their distribution. Soon after the dissolution of the Order the Temple estate in London was granted by Edward II to Thomas, Earl of Lancaster, the king's cousin, who was beheaded in 1322 for his rebellion, and the estate revested in the crown. In the same year it was granted to Aylmer de Valence, Earl of Pembroke, in terms which embraced "the whole of the buildings constituting the New Temple in London, together with the ground called Fickett's Croft, and all the tenements, rents, and appurtenances formerly belonging to the Knights Templars in the City of London and suburbs." Pembroke appears to have made over the estate to Hugh Despenser the younger, who forfeited it on his attainder, and it again reverted to the crown. In the meantime threats of excommunication and interdict had forced the king to reconsider the position, with the result that in 1324 an Act was passed (17 Edw. II, Stat. 2) assigning the lands and properties of the extinct Order, minus the precinct of the Outer Temple, to the Hospitallers, in compliance with the Pope's instructions. The Hospitallers, having their own head-quarters at St. John's Priory, Clerkenwell (the gate of which, rebuilt in 1504, still remains), and being in no need of the extra premises, soon after the acquisition leased the Inner and Middle Temple to the lawyers. The great Order was itself suppressed in 1541, resuscitated in Mary's reign, and finally abolished on the accession of Queen Elizabeth: but the lawyers were allowed to remain in undisturbed possession, as lessees, through all the changes of sovereignty and ownership, till the year 1608, when the freehold of the Temple was granted to them, subject to the old annual payment, by a charter of James I. The reversion was eventually purchased from Charles II, and the rental extinguished, in 1677.

Photo.] [*Edgar Scamell.*

THE EXTERIOR FROM THE EAST

Photo.] [*Edgar Scamell.*

THE EXTERIOR FROM THE SOUTH

CHAPTER II

EXTERIOR OF THE CHURCH

THE only part of the Temple Church that is visible from a distance is the conical roof to the circular portion at its western end, with the small weathercock which surmounts it. These signs may be distinguished by any one who knows exactly where to look for them, from the high roadway of Waterloo Bridge, and one or two other such commanding points as the top of St. Paul's and the Monument. Otherwise the building is effectually concealed by the modern London that has grown up around it, and lies hidden among shops and houses, unnoticed, and probably unknown, by thousands who pass up and down the main thoroughfares on either side of it every day of their lives. It can, however, easily be reached from the south by way of the Victoria Embankment and the Temple Gardens; and from the north by way of Fleet Street, where the Inner Temple Gateway, facing Chancery Lane, opens direct to the entrance. The church

is surrounded by a low iron railing, outside which, on the north, there is an open space containing a few ponderous monuments suggestive of an abandoned churchyard. Apart from these, in dignified simplicity on the ground, lies the coped tombstone of **Oliver Goldsmith**, with inscriptions merely recording his name on one side, and the dates of his birth and death (1728-1774) on the other. The neighbouring pavement is largely made up of flat old gravestones, which, however, do not cover the bodies whose names they bear, or any other bodies for that matter. They were removed from the floor of the church to this place at the restoration, when encaustic tiles were substituted for them: and it will be noticed that there is an arcaded walk beneath the pavement which allows no intermediate space for burial of the dead. Perhaps the most historically interesting of these uncouth memorials—most of which date from the seventeenth and eighteenth centuries only—are those of John Selden and William Petyt, both of whom are more worthily commemorated on tablets within, as hereafter described. At its eastern end this courtyard is bounded by a wall, which separates it from the Master's house and garden, inaccessible to the general public. On the northern side there is a range of offices, backing the shops of Fleet Street; and on the south, within the forementioned railing, the churchyard proper lies at a somewhat lower level. Distributed over the grass there are eight ancient **Stone Coffins**, all said to be unoccupied, as two of them certainly are which lie together, nearer the east than the others, minus their original covers, for which plain boards have been substituted. If the visitor is bold enough to raise one of these temporary coverings, he will notice that the coffin, which may be taken as a sample of the rest, consists of a single massive stone, hollowed out for the reception of the corpse, with a semicircular cavity for the head. The other six have their original stone lids, slightly coped, with a projecting ridge (uncrossed) running from end to end. These coffins were discovered in 1861, when the chambers and vestry, which stood against the north-western wall of the church, were taken down. Released from the accumulated earth, they were then exposed to public view at the level where they were found, and in the same position, all with the feet towards the east.

Two modern additions are to be noticed on this side of the church, viz., the **Organ-Chamber**, erected in 1842, in the

form of a transept between the buttresses on either side of the central window, which was taken out to accommodate the instrument; secondly, the new **Vestry**. This was built below the windows, at the eastern end of the same wall, in 1868-9, in place of the older vestry above mentioned. There was formerly a still older vestry on the south side, described as "new" in the Register for 1664. The church is strictly orientated, and consists of a circular and rectangular part, respectively known as the Round and the Oblong.

The latter, which was appended after an interval of fifty-five years as a choir or chancel, now forms the main body of the edifice, the Round (the original nave) having practically become a sort of vestibule or narthex to it. The **Oblong** is divided into five equal bays on either side by light buttresses of three stages each, every bay, except that occupied by the organ-chamber, containing a triplet window, with lancet heads and plain mouldings, supported by slender shafts with simple moulded capitals.

The organ-transept has modern windows of similar design, though scarcely so good, in each of the enclosing walls. The western of these windows is intruded upon and mutilated by the buttress on that side, and the organ prevents any of them from being seen within. The original elevation has been preserved intact on the southern side, where the whole range of windows can be seen without interruption.

The eastern wall consists of three bays, corresponding with the longitudinal divisions of the interior, each lighted by a triplet window, supported by buttresses of the same character as those on the north and south. The roof of the choir is tripartite, also following the internal divisions, or what are practically the nave and aisles of the church under modern conditions.

The **Round** consists of two storeys, the lower, which embraces the ambulatory encircling the central space within, being much the larger in circumference. It is supported by buttresses, somewhat more massive than those just mentioned, and more in keeping with the Norman work in this part of the church. The exterior wall on the northern half of the circle still consists very largely of the rough irregular stones (Kentish rag) of the original fabric, though obviously subject to a modern process of pointing; while the southern half has been deprived of its ancient character by the substitution of smooth rectangular

stones, in conformity with the choir walls, which have also been altered by restoration. A sloping roof extends from the lower

Malton] [*delin.*

THE ROUND IN THE EIGHTEENTH CENTURY, SHOWING THE BUILDING OVER THE PORCH

From a drawing in the Crowle-Pennant Collection.

wall to that of the clerestory, which is now surmounted by a small conical roof. This was substituted in 1840 for the battle-

ments which formerly crowned the tower, on the supposition that they were not part of the original structure, but a decorative addition, probably dating only from the Tudor period, when that kind of ornament was freely introduced into pre-Reformation churches in spite of its incongruity. There is, however, a counter theory resting on the military character of the Order, with which the fortification of their churches would not be inconsistent.[1] The buttresses of the clerestory are necessarily much lighter than those below, and the windows are smaller. In both cases the windows are round-headed, six in the clerestory, and eight in the ambulatory, where there is also one (circular) over the doorway.

At the north-western extremity of the choir, at the point of juncture with the Round, there is a **Turret** enclosing the staircase to the penitential cell and triforium. It consists of an irregular polygon of four storeys, repaired here and there with brick and plaster, and showing the narrow openings which light the staircase at intervals within. It terminates in an octagon, with a pointed stone roof, containing the single bell which the church now possesses.[2] On the southern side of the Round seven large slabs of stone in the pavement mark the spot where formerly stood the **Chapel of St. Ann**, and cover the scanty remains of that interesting appendage to the church, unfortunately destroyed, instead of restored, in 1825.

The arched **Porch**, through which the Round is entered, though altered, and scarcely improved, by reparation, is a surviving fragment of the ancient cloister, erected in or about 1195. Both porch and doorway probably owe their soundness at the present day to an act of vandalism in the early part of the eighteenth century, when a dwelling-house was built over the porch, and a shop within it, which at once concealed the old work and sheltered it from the weather. The circular window above the door was also hidden and protected by the upper chambers.

The **Doorway**, a fine specimen of late Norman or Transitional work, though bearing marks of restoration, still consists

[1] The battlements still exist on the ruins of the Round Church at Ludlow.

[2] In Roger de Hoveden's "Chronicle" there is a reference to *bells*, the ringing of which was stopped in 1192, as obnoxious to Geoffrey, Archbishop of York, then lodging in the Temple buildings.

chiefly of the original material (Caen stone), and retains the main features of the original design in a fairly good state of preservation. It has a wide, depressed, and richly moulded arch, within a deep recess, supported on either side by four plain columns with sculptured capitals, alternated with the same number of pilasters. In the decoration of these there are clear signs of the Saracenic influence imported by the Crusaders, the adornment consisting of an intermixture of

Photo.] [*Edgar Scamell.*

THE DOORWAY

foliage with lozenges and tooth-moulding, and terminating in capitals of half-length statuettes. These small figures are supposed to represent, on the northern side, Henry II, with three Templars, to whom he is presenting the Charter of their foundation; and, on the southern side, the Patriarch Heraclius with three attendant clergy. The door itself is modern—a massive piece of work in oak, ornamented externally with ironwork, and fitted with large bolts and hinges, and lock and key to match.

Photo.] [*Edgar Scamell*

THE INTERIOR FROM THE WEST

CHAPTER III

INTERIOR OF THE ROUND

The ancient circular nave, familiarly known as **The Round**, is divided concentrically into two spaces by a series of six clustered columns of Purbeck marble, each consisting of two large and two smaller shafts, all detached, and arranged diagonally. The columns rest on moulded bases, are banded in the middle, and terminate in carved capitals, supporting six acutely pointed arches, which, being turned on the cylindrical surface of the main wall, give a fine example of skilful arcuation in double curvature. Above these is the **Triforium**, each bay of which contains a double opening, directly over the apex of one of the arches, the whole circuit of the wall being decorated with a series of intersecting round arches, in low relief, supported by small Purbeck shafts. From each of the principal columns a slender vaulting-shaft (also of Purbeck) is carried upwards to the groining of the roof, dividing both the triforium and the clerestory above it into six equal bays, corresponding with the divisions of the main arcade.

The central space on the floor of the Round is occupied by eight of the recumbent effigies described on another page, the circular path beyond and around it forming an ambulatory within the external wall. The groining of the ambulatory roof is ingeniously contrived, and considered unique in that its divisions are alternately triangular and rectangular. Along the wall of the ambulatory there runs a low stone bench, with a shallow arcading above it. The slightly pointed arches of this mural decoration are surmounted by a billet moulding, and the spandrels contain a series of sculptured heads—sixty-four in all—some of which are not unlikely to be portraits, though there is an occasional dash of humour about them suggestive of caricature or inventive imagination. The wall arcade and the heads

were renovated in 1828, under the direction of Mr. Robert Smirke, then architect to the Inner Temple.

In the western curve of the ambulatory, directly facing the centre of the Round, is the grand doorway and only public entrance to the church. On the opposite side a large pointed arch opens into the choir, with a narrower arch on either side giving access to the respective north and south aisles.

There are fifteen **Windows in the Round**, viz.: six in the clerestory, eight in the ambulatory, and one (circular) above the doorway. Those in the clerestory, *i.e.*, one to each of the six bays into which the drum is divided by the vaulting-shafts, are at present unstained, with the exception of that over the choir-arch. This contains a seated figure of Christ in majesty, included in a vesica, and supported by the emblems of the four Evangelists, with the appropriate text from Lamentations, v, 19, "Thou, O Lord, remainest for ever; Thy throne from generation to generation."

The windows of the ambulatory (of which there is one in each bay not otherwise occupied) contain Scripture subjects—the four on the north selected from the Old Testament, the four on the south from the New. The circular west window displays the Sacred Head in the centre, from which the tracery radiates in the shape of a marigold, the coloured glass forming a nimbus around it, each division containing an adoring angel. The glass throughout the church is modern, dating from the nineteenth century restoration, and is considered extremely good, though it has not escaped criticism from severe mediaevalists.

The Round is a perfect example of the Early English style at the transitional period, when it was escaping, but had not quite released itself, from Norman characteristics. These are clearly seen in the solid structure of the building, as well as in its round-headed windows and doorway, while the minor decorations are apparently more Gothic than Romanesque. The whole composition, with its graceful pointed arches, deeply cut mouldings, and clustered columns, is evidently the creation of a master-mind, and has a special character of its own among the best specimens of ecclesiastical architecture in England with which it takes rank.

Before the restoration a screen, with the organ above it, filled up the central arch between this circular vestibule and the choir.

The side archways were also filled up with plaster in the upper part, below which there were doors with glazed panels, thus

Malton] [*delin.*

THE INTERIOR OF THE ROUND IN THE EIGHTEENTH CENTURY

From a drawing in the Crowle-Pennant Collection.

completely separating the Round from the Choir in which the services were held. These obstructions have now been removed, so that there is no appreciable hindrance to the view from the

western entrance to the east windows. In the intermediate period of the church's history there was certainly some justification for a dividing barrier, as a safeguard against the secularization of the whole building, when the Round had become a convenient rendezvous for lounging, conversation, and commercial transactions, such as were taking place at the same time in the nave of Old St. Paul's.[1]

The **Font**, in the south-west segment of the ambulatory, is a modern copy of that at Alphington, near Exeter, and is a really fine piece of work. The white bowl rests upon a low base of Purbeck marble, and increases in diameter upwards for the large hemispherical basin that is cut within it. The exterior is ornamented in the lower part with double interlaced arcading, above which there is a row of scenes from the chase, somewhat humorous in character, surrounded by conventional foliage. The font has a flat cover, with bronze ornamentation.

The **Sepulchral Effigies** in the church are ten in number. One of these, a bishop, lies in a recess at the eastern end of the south choir-wall, and will be described in the next chapter. Of the other nine, all knights, eight are arranged in two groups on the central space of the Round, and one reposes alone by the south wall of the ambulatory. Though there has been, and still is, considerable difference of opinion as to the persons represented, there is none whatever about the archaeological interest or antiquity of these military effigies, two of which in all probability date from the twelfth century, and seven from the thirteenth. The difficulty of identification has been greatly increased by frequent changes in their position, which have not only disturbed the numerical order in the accounts given of them from time to time, to the perplexity of the ordinary visitor, but have even given trouble to expert antiquaries. The effigies were restored by Mr. Edward Richardson in 1840 from much mutilation to their original state, as closely as it could be ascertained; but the artist had necessarily to rely on his own resources to some extent in repairing the injuries. This was done by joining the broken fragments, and supplementing them by

[1] The degradation of "Paul's Walk" is graphically described in Bishop Earle's "Microcosmographie" (1628). In Butler's "Hudibras" (Pt. III, Canto III), there is an amusing description of the doings in the "Round Walk" at the Temple, and in the crypt of Lincoln's Inn Chapel, during the seventeenth century.

composition where the original parts were gone beyond recall. On the whole the work has been admirably done, the only point open to criticism being that a coating of bronze paint

Photo.] [*Edgar Scamell.*

THE FONT

has been applied throughout, and the distinction of gold and colour, traceable here and there when the renovation was taken in hand, omitted in every case. The ancient precedent has been followed in the arrangement of all the effigies to face the east, as is the case with the stone coffins in the churchyard.

For convenient reference the figures are numbered in the plan at the end of the book as well as in this account, which commences with the northern group. Here the spectator will notice that the upper effigy on the left hand side is labelled

No. 1.—**Sir Geoffrey de Magnaville, Earl of Essex, died** A.D. **1144**, a description which has followed it through its various translations to its present resting-place.

The earl was mortally wounded at the siege of Burwell

Photo.] [*Edgar Scamell.*

RECUMBENT EFFIGIES 1 AND 2

Castle, in Cambridgeshire, after which his body was conveyed to London, interred in the Old Temple, and finally in the New; but exactly *where* is an open question, the position of the effigies having no relation to the actual tombs. The figure (of Sussex marble) is clad in a hauberk and surcoat, the latter descending below the knees. The legs are crossed, and the head, resting on a cushion, wears a cylindrical helmet, fastened by a strap under the chin, over a continuous hood of mail. The sheathed sword is on the right, and partly under the body. The right arm is laid across the breast, the left holding a long

pointed shield, on which the Magnaville (Mandeville) charge is represented. It is said to be "the earliest instance in England of sculptured armorial bearings on a monumental effigy" (Gough). From a central boss eight stems, bearing foliage, radiate, three of them arranged as a *cross saltier* on either side of the dividing-line formed by the other two along the middle of the shield. The dexter half, however, is alone visible, the counterpart of the device being left to the imagina-

Photo] [*Edgar Scamell.*

RECUMBENT EFFIGIES 3 AND 4

tion, as the sinister half of the shield is turned under the body. On his creation the earl is said to have augmented his family arms (quarterly, *or* and *gules*) with an *escarboucle*, which agrees with the present representation, except that the gold and colour are wanting.

No. 2.—The effigy in low relief (Purbeck marble) by the side of the above is believed to be the oldest in the church, but it has not been satisfactorily identified, and is simply labelled as a **Knight.** The legs are not crossed, the shield is perfectly plain, the sword is on the left, and the figure differs from the

rest in that there is no cushion under the head, and further in that the hood encircles the head, chin, and neck entirely. Like its companion, it has the right hand placed upon the breast, and is clad in hauberk and surcoat, with trifling differences in detail.

Nos. 3 and 4.—The lower effigies in the same group (both of Purbeck marble) are also unappropriated, the plain shields affording no key to their identity. They are merely distinguished as a **Knight** and a **Knight Crusader**, the latter having the legs crossed and the hands crossed upon the breast. In both cases the head rests upon a cushion, and the sword is worn upon the right side, a position which some writers regard as peculiar to the Knights Templars. The **Knight** has the hands joined in prayer, and wears a plain *chapelle de fer*, as the iron helmet used in the twelfth century was called. The feet rest upon two grotesque heads, which are supposed to represent conventional Saracens. The **Crusader** also wears a plain *chapelle de fer*, the peculiarity in which is that it covers the mouth, leaving only the upper part of the face visible, instead of exposing the whole as in the other effigies.[1]

No. 5.—Taking the southern group in the same order we find the first effigy (Sussex marble) is described as **William Mareschel the Elder, Earl of Pembroke**, though its identity is not undisputed. The great earl was guardian to Henry III in his boyhood (1216-1219), and it was under his direction that the young king re-issued the Great Charter, though with modifications which considerably reduced its value. The legs of the figure are not crossed, and the shield is plain.

The right hand holds a drawn sword, the point of which is driven through the head of a dubious creature beneath the feet, described in some accounts as a "leopard," in others as a "cockatrice." The glove on the visible (right) hand has fingers, in

[1] In labelling the above, and the "Knight Crusader" in the southern group, the Temple authorities have shown their acceptance of the once very general theory that the crossed legs betokened an actual participation in the Crusades, or at least an intention to that effect, which entitled the person to the post-mortem distinction in his effigy. The higher criticism of modern times has been busy with this theory, but has scarcely succeeded in demolishing it, though the development upon it, viz., that the point at which the legs were crossed was an indication of the number of Crusades in which the deceased had taken part, appears to have been reduced to an interesting superstition. The crossing, whatever its signification, is not found in sepulchral effigies, even of known Crusaders, out of England.

which respect it is unique in the collection; and the surcoat is fastened at the breast with a circular brooch of the "pin-ring" pattern. The surface of the slab on which the figure rests is ornamented with conventional foliage.[1]

No. 6.—The effigy by its side is ticketed **William Mareschel the Younger.** In this case the Reigate stone of the original substance appears to have been supplemented rather largely by a plaster composition. The head reposes on an oblong cushion under an embattled tower. The legs are crossed, and the feet rest upon a conventional lion, while another (rampant) is depicted upon the shield. The shield itself is partly upheld by a grotesque animal, supposed to be a squirrel, crouching between it and the recumbent body. The left hand holds the scabbard, while the right is drawing or sheathing the sword. Though the lion rampant is by no means peculiar to the Pembroke family, the only real doubt in the appropriation of the figure is whether it represents the elder or younger Mareschel. The old earl died in 1219, at the age of about eighty; the son in 1231, when he could not have been much more than half that age. He was not married till 1225. The old and wrinkled face of the companion effigy would seem to justify the Temple distinction.

No. 7.—The effigy (Reigate stone) below that of the great earl, though the shield is plain, is said to represent another of his sons, **Gilbert Mareschel, Earl of Pembroke.** As in the figure just described, the left hand holds the scabbard, while the right is drawing or returning the sword, a remarkably broad and heavy specimen. The left leg is twisted over the right, suggesting a struggle with the dragon on which the foot is planted, the monster having its teeth fastened upon the spur-strap. The said Gilbert was in minor orders, and was not a very big or strong man. He was killed in a tournament at Ware, Hertfordshire, in the year 1241, when he fell from his horse and was dragged for some distance with his foot in the stirrup. His viscera were buried in the church of St. Mary, Hertford, and his body was conveyed to London for interment in the Temple alongside his father and brother.

[1] In Stow, Pennant, and the Petyt Manuscripts the effigy is quoted as "cross-legged," which is not true of the above. The discrepancy has opened a question whether the labels on father and son (see No. 6) ought not to be reversed. See also Baylis, "The Temple Church."

No. 8.—Although this effigy (Purbeck marble) is sometimes identified with one or other of the Pembrokes last mentioned, it is simply labelled **Knight Crusader**, on the strength of its legs being crossed and in the absence of proof to fix its identity. The shield is plain, but the sword-belt is decorated with a series of bars. The sword is worn upon the left side, and the right hand placed upon the breast.

No. 9.—This effigy (Roche Abbey stone, Yorkshire) lies apart

[*Photo.*] [*Edgar Scamell.*

RECUMBENT EFFIGIES 5 AND 6

from the rest by the south wall of the ambulatory. All authorities are agreed that it represents one of the de Ros family, but there is much difference between them as to the particular member. In the uncertainty presented to them, the custodians of the church have cautiously labelled it **Effigy of a de Ros**, which cannot be disputed, in view of the three water-bougets (the family bearing) depicted on the shield. The head, with long flowing hair, is uncovered, and reposes on two cushions. The hands are joined in prayer. The sheathed sword is worn upon the left, the legs are crossed, the feet rest upon a lion, and the

sword-belt is decorated with lions' heads. From the genealogical and other documents in possession of the family, to which the present writer has been granted access, it may be safely inferred that the effigy is that of Robert de Ros, surnamed Fursan, whose name occurs among the attesting signatures to the Magna Carta of Henry III, and who died in 1227. He was the fourth baron by tenure, and in an existing local charter is quoted as having been made a Templar and buried in the London Church

Photo.] [*Edgar Scamell.*

RECUMBENT EFFIGIES 7 AND 8

of the Order (*factus est Templaris et Londini est sepultus*), which, with other evidence too lengthy to be here included, would seem to place the question beyond dispute, except, perhaps, as to whether Robert Fursan was a full Templar or an Associate of the Order. That he was a benefactor is proved from his having confirmed a grant of the Manor of Ribstone in Yorkshire to the Templars, by a deed in possession of Major J. Dent, the present holder of the estate. The expression *factus est Templaris* does not necessarily imply full Brotherhood, which is in fact contradicted by the long hair represented on the effigy, and prob-

ably also by the position of the sword on the left. Indeed it is argued, from the absence of the distinctive Habit, that none of the knights here commemorated had assumed the full vows, or gone beyond Associateship in the Order.[1]

On the opposite curve of the ambulatory there is a **Coffin-lid** of Purbeck marble (restored) which is said to have once covered the body of William Plantagenet, fifth son of Henry III, who died in infancy and was buried in the Temple Church in 1256. The statement, however, would seem to be contradicted by the lid itself. It is quite long enough (exactly seven feet) to

Photo.] [*Edgar Scamell.*

EFFIGY OF LORD DE ROS

cover a full-grown person, and bears no device or inscription to identify it. Along the ridge of the coping there runs a shaft, terminating at the upper end in a grotesque human head, and at the lower in the head of a ram, a conventional floweret issuing on either side from the middle of the stem.

[1] The conflicting opinions in the particular case are perhaps worth quoting. Weever ("Funeral Monuments") suggests the Robert Ros who, according to Stow, was admitted a Templar in 1245, and was buried in the London Church. Meyrick ("Ancient Armour") is inclined to refer the effigy to the reign of Edward I (1272-1307), which Mr. Baylis ("Temple Church") thinks "nearly fifty years too early." Mr. John Hewitt ("Ancient Armour and Weapons in Europe") suggests the date as *circa* 1285. Others are in favour of the de Ros whose effigy was translated from York to London in or about 1682. Mr. Gough ("Monumental Effigies") comes to the same conclusion as that given in the text.

Photo.] [*Edgar Scamell.*

THE INTERIOR FROM THE EAST

Boydell.] [*sculp.*

THE INTERIOR FROM THE WEST IN 1750

From an engraving in the Crowle-Pennant Collection.

CHAPTER IV

INTERIOR OF THE CHOIR AND MONUMENTS IN THE TRIFORIUM

THE **Choir**, or Oblong, as it is frequently called, in distinction from the circular nave, was appended to the latter after an interval of rather more than half a century—it was consecrated in 1240—and shows a corresponding difference in architectural style. An examination of the foundations has revealed traces of an earlier building on the same site, apparently about fifty feet in length, which some antiquaries are disposed to refer to Saxon times. There is a tradition, though it is nothing more, that a church was founded on the spot by a British king named Dunwallo Mulmutius, the date of which is quoted as "Anno Mundi 4748" by the old writers who mention it. Opinions are at present divided as to whether the earlier building was an extension contemporaneous with the Round, or a pre-existing

church, which the Templars may either have destroyed, or retained as a temporary chancel till they could build another more in harmony with their own work. This object they have certainly achieved in the present elegant structure (eighty-eight feet in length, by fifty-nine and a half in breadth, and thirty-seven in height), which, while in perfect keeping with the older part of the church, yet forms an agreeable contrast to it in the greater lightness and delicacy of the Early English style, here quite free from Norman influences. The roof, in three ridges of equal height, is supported by four columns on either side, forming a central space from east to west, with north and south aisles. These columns stand on tall moulded bases, and terminate in moulded capitals. Each consists of a central shaft and four smaller shafts, the whole closely engaged by a levelling of the surfaces at the points of contact, thus differing from the clustered columns in the Round, where the shafts are detached, the capitals carved, and the diameter is greater. It will be noticed that a great deal of repair has been necessary by the introduction of new stone, easily distinguishable from the old by the stains of time on the latter, and possibly also of white-wash, in which the whole of the marble was once enveloped. Signs of subsidence are also to be observed in the deflection of the columns, which is conspicuous in their central portions.

Each of the five bays on the south contains a triplet window of lancet-headed lights, of which the central is somewhat broader and higher than those of the sides. The arches on the interior plane are supported by slender detached Purbeck shafts, with moulded bases and capitals. The arrangement was precisely the same on the northern side till the restoration of 1840-2, when the central window was removed, and an organ-chamber built within the space, which now displays the front of the instrument, with two windows to the east, and two to the west of it, in the unaltered bays. Only one of the windows on the north and two on the south are at present stained; the rest (awaiting donors) being filled with plain glass, in an ornamental leaden framework, relieved at intervals by the devices of the two learned societies. The *Te Deum Laudamus* in Latin, and in Gothic characters of the thirteenth century, is inscribed along the walls, on the spaces beneath the windows, commencing at the north-west, and ending at the south-west corner of the choir.

The compartments formed by the quadripartite groining of the roof are painted with foliage, interspersed with the Pegasus and Agnus Dei, the respective devices of the Inner and Middle Temple, displayed in alternate panels. Those immediately above the sanctuary contain the emblems of the four Evangelists. In the aisles we have the Latin and Greek crosses, the quadruple vesica, the circle, triangle, and other symbols adopted by the Templars, with their distinctive banner, the Beauséant. This appears again on the western wall, borne by a figure of Henry I. Other paintings on the same wall represent King Stephen, Henry II, Richard Cœur de Lion, King John, and Henry III, each of the latter four holding a model of the church, a subordinate figure representing "Henricus Junior," son of Henry II. All these mural paintings date from the modern restoration, when the tablets which then adorned, or disfigured, the walls and columns, were removed to the gallery of the Triforium. At the same time the gravestones which formed the pavement of the church were also removed, most of them to the courtyard on the northern side of the exterior (already described), and the encaustic tiles substituted, at the original level of sixteen inches below that of the flagstones, which were a comparatively modern and incongruous innovation. This return to the old level has the obvious advantage of revealing the whole of the bases to the columns, besides giving greater dignity to the church in the increased elevation. The effect, however, is somewhat spoilt by the high stalls on the north and south, facing each other chapel-wise, and overlooking the seats (facing east) in the middle space. The Pegasus and Agnus Dei are conspicuous on the tiles, varied with kings, queens, bishops, and mythical creatures, copied from fragments of ancient tiles discovered here and at Westminster Abbey.

The **East Window**, consisting of three lights like the rest, though somewhat broader, is a rich example of colouring, the prevailing tints being blue and crimson. The subjects are chosen from the Life of Christ, from the Annunciation to the Ascension, but suffer from the attempt to crowd too much into a small space, though the total effect is certainly pleasing in its kaleidoscopic blending and variety. The windows on either side of it, at the ends of the respective aisles, are also of three lights, and are open to the same remark as regards the staining, in which various scenes, personages, and emblems are intro-

duced in illustration of the history of the Knights Templars. The stained window on the north, inserted under a bequest of £500 from the late Mr. Charles Beavan, exhibits seven of our Lord's miracles. The inscription shows the motive, and the date (1884). Mr. Beavan is described as the last of the Examiners in Chancery, and his name is known to every lawyer through his series of Chancery Reports. The easternmost of the stained windows on the south side contains the armorial bearings of the late Mr. Frederick Robinson, Barrister (died 1846), to whose memory the window was erected. The other stained window on that side is the central one of the five, and displays a number of angels, with musical instruments, the leader bearing a scroll inscribed *Gloria in Excelsis Deo*, appropriately facing the organ.[1]

Perhaps the least satisfactory feature in the restoration is the Wall-screen below the east window. It is rather a feeble piece of work in Decorated Gothic, and is divided into eleven compartments, the central displaying a large gilded and floriated cross, the two on either side of it being occupied by the Creed, Lord's Prayer, and Ten Commandments, leaving three panels, with floral ornaments, beyond them at each end. The composition is distinctly out of character with the surrounding architecture, as may also be said of the cumbrous (and once highly coloured) railing enclosing the sanctuary. The altar is small, and of low elevation. On either side of it there is a door opening direct from a narrow passage beyond the eastern wall, for the private entrance of the Benchers to their respective seats, those of the Middle Temple sitting on the north, the Inner Temple on the south, or pulpit, side. During service the sexes are separated, according to ancient precedent, ladies brought in by the Benchers sitting immediately behind them, other ladies in certain stalls, and in a few extra seats appropriated to their use. There are some other reservations in favour of officials, barristers, and friends of the Benchers, though there is usually plenty of room for students and visitors. The distinction of sexes is not observed in the Round.

[1] The East Window is the work of Mr. A. Willement, who also executed the window above the choir-arch, in the clerestory, and presented it to the church. The other windows were all made by Messrs. Ward and Hughes, those in the ambulatory of the Round being presented by Mr. Charles Winston, of the Inner Temple, himself an authority on the art of glass staining.

There is an ambry at the eastern end of the north wall, and on the opposite wall another by the side of a double piscina.

In a recess slightly to the west of it, in the same south wall, there is an extremely fine **Effigy of a Bishop**. It is unfortunately concealed by the stalls in front of it, and is approached by some dark and treacherous steps downwards from the level of the raised stalls. The recumbent figure is represented in the full episcopal vestments of the best period of mediaeval art, the

Photo.] [*Edgar Scamell.*

THE BISHOP'S EFFIGY

low Gothic mitre being especially worth notice as an example of the Early English pattern. The right hand is raised in the act of benediction, and the left holds a crozier, with richly ornamented crook, turned towards the body.[1]

[1] The direction of the crook in tombs, painted glass, etc., has been invested with an imaginary significance, in that when turned outwards it has been held to imply the extended area of a bishop's diocese, and when turned inwards, the more limited jurisdiction of an abbot. The present effigy, if indeed that of Bishop Everden (of which there is scarcely a doubt), certainly tells against the distinction, for which there is no authority, the

The effigy, which before the restoration lay in front of the wall (probably having been removed from the recess), bears no inscription, but is generally attributed to Sylvester de Everden, Bishop of Carlisle (1247-1255), and sometime Chancellor of England, who was killed by a fall from his horse, and buried in the Temple Church in 1255.

In the year 1810 the ancient coffins were opened and examined, that beneath the figure being of course too important to be overlooked. The stone coffin measured ten feet in length, by three in height, with a semicircular cavity for the head. It was found to contain a skeleton, within a leaden envelope, at the feet of which there lay the bones of an infant, apparently only a few months old. There were also some broken pieces of a crozier, and fragments of vestments, interwoven with gold tissue. The dust was carefully sifted in the hopes of its containing an episcopal ring; but, as no ring was discovered, it was assumed that the tomb had been previously violated (much to the disgust of the later set of antiquaries), and the small bones probably placed within it at the same time. There was nothing by which to identify the infant, who may or may not have been the young Plantagenet already mentioned in connection with the coffin-lid in the ambulatory.

The **Choir-stalls** face each other in the central space on either side, in a line with the organ, corresponding with the Cathedral arrangement of Cantoris and Decani, though the names are not strictly applicable where there is no Dean, and the Reader takes the place of the Cantor. The Pulpit and seats are of oak, and modern, the seat-ends being adorned with grotesque heads and flowers, alternately carved in the wood. The church is now lighted throughout by electricity, the burners being distributed in the capitals and elsewhere, without in any way interfering with the architecture.

The modern **Bust of Richard Hooker** occupies a place by itself on the west wall of the south choir-aisle. Appointed to the Mastership of the Temple in 1585 by Queen Elizabeth, through the joint influence of Whitgift and Archbishop Sandys, and against a strong Puritan opposition, the "Judicious" Hooker soon found himself brought into contrast with the Reader,

position of the crook varying with the taste of individual artists, without regard to the office of the person commemorated.

Mr. Walter Travers. The consequence, as Fuller tells us, was that "the pulpit spake pure Canterbury in the morning, and Geneva in the afternoon" with the further result that "the congregation ebbed in the forenoon, and flowed in the afternoon," as frequently happens where the profound thinker is balanced against the popular orator.

Photo.] [*Edgar Scamell.*

BUST OF RICHARD HOOKER

The personal controversy has indirectly been of great service to the Church at large, in that Hooker was led from the subordinate questions it involved to a consideration of the more important principles which lay at the root of church government. Resigning his Mastership in 1591, for the quiet living of Boscombe, near Salisbury, he was able to pursue his studies undisturbed, and eventually gave the result to the world in his famous "Laws of Ecclesiastical Polity," the monumental work in eight books, which fully justifies his familiar cognomen. The bust (statuary marble) rests above two volumes representing the great work, upon a bracket supported by an angel with expanded wings, across whose breast a scroll bears the inscription: "Richard Hooker | Author of

the Ecclesiastical Polity | Sometime Master of the Temple | Born about the year 1553. Died A.D. 1600."

The portrait shows rather a young face,[1] wearing the moustache and pointed beard fashionable among the divines of Hooker's period. The neck is encircled with an Elizabethan ruff collar, as well as with a thickly folded handkerchief. The scarf falls over the shoulders above a full surplice or academic gown, and the head wears a square collegiate cap over a close-fitting skull-cap, which is brought down to cover the ears.

The **Selden Memorial.** On the northern face of the same wall there is a tablet in black polished marble, with an incised and gilded inscription, to the memory of the celebrated scholar and jurist John Selden. The tablet had been transferred from this place to the north-east corner of the church—a position remote from the grave, as Selden was buried, according to the Register, "near the steps where the Saints Bell hangeth." This bell used to hang over the west gable of the south aisle, and the "steps" referred to were probably those of the staircase which formerly led up to it, from the south-west corner of the choir, through the upper storey of St. Ann's Chapel. The tablet is now restored to its proper place in proximity to the remains of the great man beneath. The letters have been regilded, and the slab enclosed in a modern framework of alabaster. The inscription runs as follows:

JOHANNES SELDENUS
heic juxta situs
Natus est XVI Decembris MDLXXXIV
Salvintoniae
Qui viculus est Terring occidentalis
in Sussexiae maritimis
parentibus honestis
Joanne Seldeno Thomae filio
e quinis secundo
Anno MDXLI nato
et

[1] Hooker was in his thirty-fourth year at the date of his appointment. The bust was erected in 1851. The sculptor, Alfred Gatley, was a young artist of great ability, who died at Rome in 1863, aged forty-seven. The amount of his work is small, but all of it is of great excellence. Some of the best is in the Miller mausoleum at Craigentinny near Edinburgh.

Margareta filia et haerede unica
Thomae Bakeri de Rushington
ex equestri Bakerorum in Cantio familia
filius e cunis superstitum unicus
Aetatis ferè LXX annorum.
Denatus est ultimo die Novembris
Anno Salutis reparatae MDCLIV
per quam expectat heic
Resurrectionem
Felicem.

John Selden, buried near here, was born 16th December, 1584, at Salvington, a hamlet of West-Terring, on the Sussex coast, of respectable parents: John Selden, son of Thomas and second of five, born in the year 1541; and Margaret, daughter and sole heiress of Thomas Baker, of Rushington, of the knightly family of the Bakers in Kent: the only son who survived from the cradle. He died, at the age of nearly 70 years, the last day of November, in the year 1654 of Salvation restored, through which he here expects a happy Resurrection.

The foundations of Selden's renown were laid during his studentship at the Inner Temple, where his diligence and attainments won him the friendship of some of the most influential men of his day, within and without his chosen profession. His death occurred in Whitefriars on 30th November, 1654, and he was buried in the Temple Church 14th December, at night, and in accordance with the provisions of the "Directory for Public Worship," the Prayer-book forms being then under strict inhibition. The service was read by the then Master, Richard Johnson, and Archbishop Usher preached the sermon, both paying high tributes to the deceased.[1]

The **Penitential Cell**, in the north-west corner of the choir, is built within the thickness of the walls at that point, slightly below the level of the triforium, and is reached by the same staircase. The entrance to the staircase is by a small round-headed doorway on the ground floor, within which, at the foot of the steps, there is a small vestibule with a cleverly groined roof which is worth noticing.

In the wall of this vestibule, on the left, there is a double recess or ambry, which was probably intended for the accessories to the pre-Reformation Baptismal service. The cell was for the confinement of disobedient members, and measures four

[1] There is an interesting account of the funeral, and a minute description of the grave, in the biographical notices accompanying Selden's "Table Talk," published by his amanuensis, Richard Milward, in 1689.

and a half feet in length, by two feet nine inches in breadth. It is provided with two narrow openings (unglazed), one of which

Photo.] [*Edgar Scamell.*

THE MARTIN MONUMENT

affords a glimpse of the Round and west end of the choir, the other commanding the altar, after the manner of a "squint" or hagioscope. There is a story that a Knight named Walter le Bacheler, Grand Preceptor of Ireland, who had run foul of his

superior, died during his imprisonment here, and was buried in the cemetery of the Order on the south side of the church.

The **Triforium**, a few steps above the cell, forms a passage ten feet in width, encircling the Round, with a double opening over each of its six arches. It is said to have been originally open to the air, but is now roofed in, and to it have been transferred the tablets and monuments formerly in the church below, where their historical interest was thought to be outweighed by their disfigurement of the building. The two most prominent of these memorials are also the most ancient, viz.: the kneeling effigy of **Richard Martin**, Recorder of London (1615), and the recumbent effigy (see page 56) of **Edmund Plowden** (1584), both of which are executed with much elaboration, and richly coloured. Martin wears a flowing scarlet robe, and is kneeling on an embroidered and tasselled cushion before a small desk or *priedieu*, with an open book in his left hand, while his face is

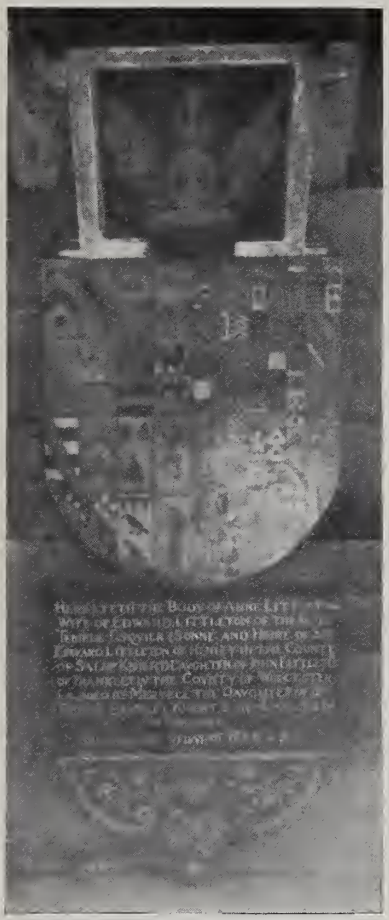


Photo.] [*Edgar Scamell.*

MRS. ANNE LITTLETON'S MONUMENT

turned upwards in prayer or contemplation. Plowden, vested in a long, black, close-fitting gown, is lying upon his back, with the hands—very natural in their anatomy and colouring—joined together upon his breast. He was Treasurer during the building of the Middle Temple Hall, and continued in office in order to supervise the completion. Plowden Buildings in Middle Temple Lane are named after him.

The **Tablets** also display much elaborate workmanship, and a variety of epitaphs (mostly in Latin), some of which are remarkable for their length and eulogistic terms. Perhaps the most interesting is that to the memory of Anne Littleton (1623). It consists of four parts, the uppermost of which displays an hour-glass supported by a pair of wings; next a shield containing as many as a hundred small coats of arms. Below that is the inscription; and, at the bottom, another shield of arms, supported by a floret on either side. Others worth attention for their artistic merit are those to the memory of

Edward Turnor (1623) and his son Arthur (1651), commemorated side by side in separate panels.

Clement Coke, a son of the famous Chief Justice 1629

Roland Jewkes, one of Selden's Executors . 1665

Jacob Howell, Royal Historian . . . 1666

John Morton 1668

Miss Mary Gaudy (with poetical epitaph) . 1671

Sir Thomas Robinson 1683

George Treby 1700

William Freman 1701

and William Petyt, Treasurer to the Inner Temple, and Keeper of the Records in the Tower . 1707

His gravestone was transferred, with others, to the exterior court at the restoration of the church.

Most of these tablets exhibit the armorial bearings of the departed, many of them beautifully coloured and gilded, furnishing an instructive series of lessons in heraldry, so that one cannot help regretting the practical oblivion to which they have been consigned in a part of the church which few visitors

ever take the trouble to enter. Among the more modern commemorations in the same place are those to Peter Pierson and Daines Barrington, celebrated by Charles Lamb,[1] and the plain marble slab, erected by the Benchers of the Inner Temple in 1837 to the memory of Oliver Goldsmith. Two plain tablets on the wall record the work of 1736, when the church was "Repaired and beautified" at the expense of the two Hon. Societies.

Photo.] [*Edgar Scamell.*

THE TURNOR MONUMENT

The architects for the restoration of 1840-2 were Sir Sidney Smirke and Mr. James Savage. They were, however, anticipated by Mr. Robert Smirke in 1828, when he found the church in a much worse condition, within and without, than he left it to his successors. In the interval of over five centuries that had elapsed since the dissolution of the Templars, the fabric had been subjected to a great deal of ill-treatment, almost every event in its architectural history marking a stage in its degradation. Not only was it encumbered with commonplace houses, built up against the exterior walls, and even intruding into the ancient porch, but was fitted up inside with high pews and wainscotting, which no doubt made it an extremely comfortable place of worship, while spoiling its proportions and concealing its beauties. The elegant bases of the Purbeck columns were encased in wood, funeral tablets at-

[1] See "The Old Benchers of the Inner Temple" in the "Essays of Elia."

tached to the walls and shafts, which (in common with the ceiling) were covered with successive layers of plaster and whitewash, the surrounding framework varying from six to eight feet in height. At the east end there was a large wooden altar-piece, adorned with pilasters and cherubim in the classical style of the late Renaissance, a heavy pulpit standing in front of the altar, with a sounding-board over it pendant from the ceiling.

Photo.] [*Edgar Scamell.*

MONUMENT OF CLEMENT COKE

Many of these incongruities were cleared away in the earlier process of renovation; but the organ-screen (erected in 1682), with the instrument above it, remained to intercept the view between the Round and the Choir. Fortunately, when the final restoration was taken in hand, though the fabric was reported to be in a very dilapidated and even dangerous state, the main features of the original remained intact beneath the accretions, and the restorers took every pains to preserve and unfold them. In the decoration also, *e.g.*, the paintings on the ceiling, they were able to recur to the first design, or at least to take suggestions from it, when the whitewash was removed. On the whole it must be admitted that they have done their work extremely well, though some of the details may be open to criticism when tested by the fuller knowledge which such pioneers as themselves have helped to bring about.

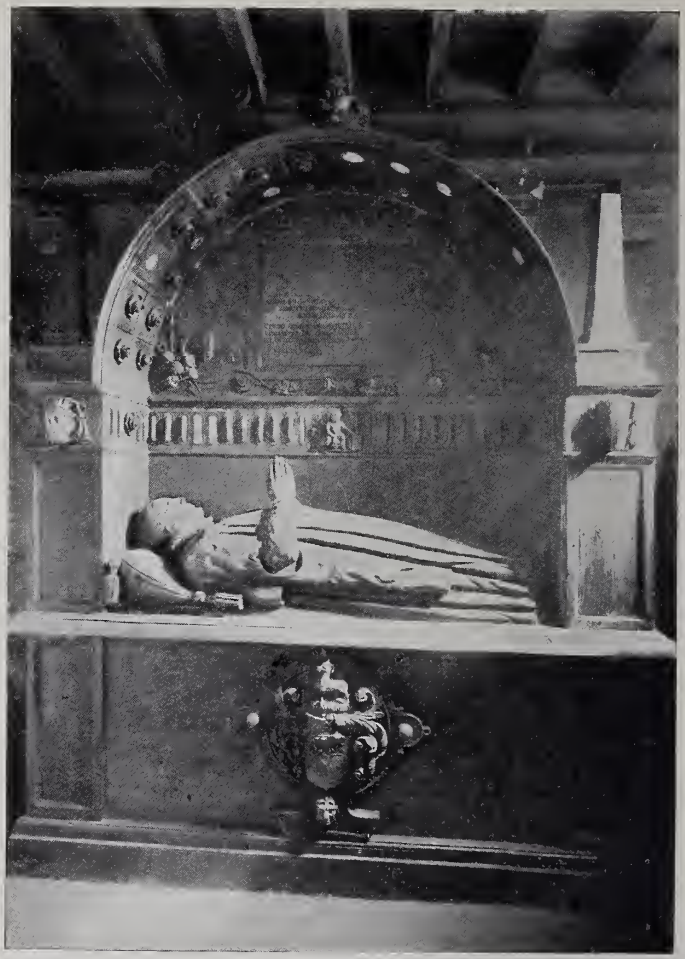


Photo.] [*Edgar Scamell.*

THE PLOWDEN MONUMENT

CHAPTER V

THE CLERGY, CHORISTERS, SERVICES, AND ORGAN

Stow quotes the clerical staff in his time as consisting of "a Master and four stipendiary priests, with a clerk." The two responsible clergymen are now the **Master** and the **Reader.** Though no longer owing allegiance to the Pope, the Master still enjoys the benefit of the papal bull which exempted the Order from episcopal control, and takes office, without any formal process of Induction, on his appointment under Letters Patent from the Crown. The stipend is made up of a small annual allowance from that quarter, and a contribution of £200 from each of the two learned societies, who also allow the Master the free use of the house and garden (their joint property) at the east end of the church. The present comfortable mansion was built on the site of its predecessors in the latter half of the eighteenth century, as shown by the style of architecture, but the exact date is uncertain. The Master is answerable for all the morning sermons, thirteen of which he is himself expected to preach (though he usually preaches many more), and to provide a deputy for the rest in the event of his absence. Though the office is a highly honourable one in itself, it is not infrequently combined with another, in view of the abundant leisure which the duties at the Temple would otherwise afford. The late Dr. Vaughan, for instance, was also Dean of Llandaff; and the Rev. Alfred Ainger, who succeeded him in the Mastership, held a canonry in Bristol Cathedral. The list of Masters contains the names of many other eminent men, both before and after the dissolution of the famous Order from which the title is derived. Among the more prominent since the Reformation were the "Judicious" Hooker, author of the "Ecclesiastical Polity"; Dr. Gauden, afterwards Bishop of Exeter, and claimant against Charles I to the authorship of

1688, for £1,000, the cost being divided equally between the two Societies. The sum eventually paid is quoted as £1,500, which probably included alterations made after the original purchase, as there is a story to the effect that, fault having been found with certain details of the workmanship, Father Smith replied that if any of his pipes "looked like a devil, he would make it speak like an angel."

From an inventory taken in 1307, it appears that the Temple Church then contained "Two pairs of organs, valued at forty shillings."[1]

It is hardly necessary to say that Father Smith's instrument has been subjected to numerous alterations and additions since it was first set up, advantage being taken of every improvement in organ mechanism to make it as perfect as possible. The two latest reconstructions were those in 1878 by Messrs. Forster and Andrews, and in 1896 by Messrs. Norman and Beard, particulars of whose work will be found in the Appendix.

created a serjeant, in the same way that Lord Guilford had left the Middle Temple on his being appointed Chief Justice of the Common Pleas in 1674. Nor is there any reason to credit Jeffreys with a knowledge of music. He became the umpire between the two Societies solely by reason of his being the Lord Chancellor, and, as such, the person who customarily settled differences between them which could not be adjusted by means of a conference or a joint committee." ("Inner Temple Records," vol. iii, p. xlvi, Introduction by Mr. F. A. Inderwick, Q.C.)

[1] The late Dr. Stainer ("The Organ") explains "a pair of organs" as meaning a complete set of pipes in a single instrument.

Masters of the Temple from 1540[1]

Appointed

1540. William Emsted.
1560. Richard Alvey, B.D.
1585. Richard Hooker, M.A.
1591. Nicholas Balgay, D.D., of Magdalen, Oxford.
1601. Thomas Masters, B.D., Merton, Oxford.
1628. Paul Micklethwaite, D.D.
1639. John Littleton, D.D., of Jesus Coll., Oxon.
1646. Richard Vines, M.A., of Magdalen, Cambridge.
1647. Richard Johnson, of Brasenose, Oxford.
1659. Ralph Brownrigg, D.D.
1660. John Gauden.
1661. Richard Ball, D.D.
1684. William Sherlock, D.D.
1704. Thomas Sherlock.
1753. Samuel Nicolls, LL.D.
1763. Gregory Sharpe, LL.D.
1771. George Watts.
1772. Thomas Thurlow.
1787. William Pearce.
1797. Thomas Rennell.
1827. Christopher Bueson.
1845. Thomas Robinson.
1869. Charles John Vaughan.
1894. Alfred Ainger.
1904. Henry George Woods.

[1] The list was privately printed by the Hon. Society of the Inner Temple in 1883.

SEALS OF GRAND MASTERS AND PRECEPTORIES.

APPENDIX I

SEALS OF THE TEMPLARS

The design chosen for their earliest seal—two knights on one horse—is understood to be symbolical of the motive on which the Order was founded, the second of the two knights representing a wounded comrade under the protection of the first. The impression here given (Fig. A), is taken from a sulphur cast in the British Museum (lxxvi, 44) of the seal affixed to a charter of Amio de Aiis, dated 1202. Both knights are similarly accoutred, wearing hemispherical (*chapelle de fer*) helmets, and carrying long pointed shields. The seal is $1\frac{1}{4}$ in. in diameter.

The legend ✠ SIGILLVM MILITVM XPISTI.

The Pegasus (*argent* on an *azure* field) was adopted as the emblem of the Inner Temple, with the motto, *Volat ad aethera virtus*, in 1563. The accepted version of its origin is that it was suggested by Gerald Legh during some Christmas Revels, in which "Knights of the Order of Pegasus" were personified by the actors; though it is not unlikely that the Templars' seal may have had some bearing on the choice of the device, as a connecting link with the ancient Order, the two knights being superseded by the wings of the flying horse.

The legend has a parallel in the motto of the Earl of Charleville: *Virtus sub cruce crescit, ad aethera tendens.* The metaphor is extended in Horace's lines:

> Virtus, recludens immeritis mori
> Coelum, negata tentat iter via:
> Coetusque vulgares et udam
> Spernit humum fugiente penna. (*Car. ii, Lib. iii.*)

= Virtue, opening heaven to those too good to die, directs her course thither on rapid wing, spurning the vulgar crowd and misty earth beneath.

The symbol of the *Agnus Dei* (St. John, i, 29, and Isaiah, xliii, 10) was adopted for the second seal of the Knights Templars during the thirteenth century, the earliest known instance of its use being in 1241. The example here given is from a cast in the British Museum (No. 4488. 83 C 39.) of the seal used by Fr. William De la More, Master of the Temple in England, and affixed to a grant made by him of land in Esthathleseye (East Haddlesey), near Selby, Yorkshire. The seal is $1\frac{1}{4}$ in. in diameter, and displays on the obverse (Fig. B) an Agnus Dei, to the right, with cruciform nimbus and banner, surrounded by the legend: ✠ SIGILLVM TEMPLI, within a beaded border. The reverse (Fig. C) is a small elliptical counterseal, $\frac{3}{4} \times \frac{5}{8}$ in., containing a couped bust, to the right, bearded, and wearing a cap.

The legend ✠ TESTIS SVM AGNI.

The same symbol, popularly known as "The Lamb and Flag," was assumed by the Middle Temple Society in 1615, when the choice lay between that and the first device of the Templars, both of which were suggested for consideration by Sir George Buc (*vide* "Archaeologia," vol. ix). In the modern arms the Agnus is turned to the *left*, and occupies the centre of a red cross, on a silver ground. It is not at all certain whether the motto *Testis sum Agni* was adopted with the device, as it is not given in any official account of the armorial bearings of the Middle Temple, though it occurs here and there in decoration.

The seal of a Preceptor (Fig. D) occurs on a Quitclaim by Milo de Stapelton to the Knights Templars of his right in lands at Haddlesey, 2 March, 1303.

The impression in the British Museum (No 4491, and Harl. Ch. 84 A, 44) is of a dark green colour, has been chipped at the edge, and the inscription mutilated. Diameter, when perfect, about $1\frac{1}{8}$ in. The device is a crescent supporting a cross *pattee fitchee;* below, a lion *passant guardant* of England: between, two estoiles.

The inscription discernible

✠ S'. Preceptor' . . . Mili . . . T . . .

The last example (Fig. E) is taken from the seal in use in the thirteenth century at the Preceptory, Ferreby-North, Yorkshire,

which afterwards became a Priory of Austin Canons. The sulphur cast, from an indistinct impression in the British Museum (4493 and lxxiv, 91), is vesicular in shape, $1\frac{7}{8} \times 1\frac{3}{8}$ in.

A circular building with pointed roof, representing the Preceptory or Priory, is surrounded by a beaded border containing the (mutilated) inscription:

✠ Sigill' Templi Domini de Anglia (?).

APPENDIX II

THE TEMPLE ORGAN

THE Schedule appended to Father Smith's contract, dated 21st June, 1688, is as follows:

GREAT ORGAN

1. Prestand of mettle	61 pipes	12 foote tone	
2. Holflute of wood and mettle	61 ,,	12 ,,	,,
3. Principall of mettle	61 ,,	06 ,,	,,
4. Quinta of mettle	61 ,,	04 ,,	,,
5. Super octavo	61 ,,	03 ,,	,,
6. Cornett of mettle	112 ,,	02 ,,	,,
7. Sesquialtern of mettle	183 ,,	03 ,,	,,
8. Gedackt of wainsecott	61 ,,	06 ,,	,,
9. Mixture of mettle	226 ,,	03 ,,	,,
10. Trumpett of mettle	61 ,,	12 ,,	,,
	948		

CHOIR ORGAN

11. Gedackt wainsecott	61 pipes	12 foote tone	
12. Holflute of mettle	61 ,,	06 ,,	,,
13. A Sadt of mettle	61 ,,	06 ,,	,,
14. Spitts flute of mettle	61 ,,	03 ,,	,,
15. A Violl and Violin of mettle	61 ,,	12 ,,	,,
16. Voice humane of mettle	61 ,,	12 ,,	,,
	366		

Ecchos

17. Gedackt of wood	61 pipes	06 foote tone	
18. Sup. Octavo of mettle	61 ,,	03 ,, ,,	
19. Gedackt of wood	29 ,,		
20. Flute of mettle	29 ,,		
21. Cornett of mettle	87 ,,		
22. Sesquialtera	105 ,,		
23. Trumpett	29 ,,		
	401		

With 3 full setts of keyes and quarter notes.

It may be explained that the "mettle" of Father Smith's pipes was composed of tin, lead, and copper; and that the pipes of "wainsecott" were considered better and more durable than those of ordinary deal, though his wooden pipes were usually made of oak. The "Eccho" (afterwards superseded by the "Swell") consisted of a duplication of the treble stops, enclosed in a wooden case, to reduce the volume of sound, and give it the effect of *distance*, as the name implies. The "quarter notes," which were a great rarity, and probably unique in England, were an addition to the ordinary number of semitones, the sharps and flats being separate and distinct notes, represented by extra keys on the manual, so as to give the accuracy of pitch otherwise only obtainable on stringed instruments, (*e.g*, the violin and viola) played upon by a bow. This refinement is now done away with in the Temple organ.

Alterations, with additions, were made in it by Christopher Schreider in 1729-30, by John Byfield in 1741, and considerably more by Mr. Bishop in 1843, when it was transferred from the western gallery to the new chamber built for it at the restoration of the church. Again in 1856 it was reconstructed by Mr. T. J. F. Robson, and extensive additions made to it. In 1859 Mr. Edmund Schulze, of Paulinzelle, added several stops previously unknown in England, and generally revoiced and rearranged the organ. It was entirely reconstructed in 1878 by Messrs. Forster and Andrews, of Hull, whose specification of the instrument at that date is appended, with particulars of their work.

Contents of Great Organ

	feet	pipes
1. Double Diapason	16 tone	56
2. Large Open Diapason	8	56
3. Small Open Diapason	8	56
4. Stopped Diapason	8 tone	56
5. Hohlflote ...	8	56
6. Viola di Gamba	8	56
7. Principal	4	56
8. Octave	4	56
9. Nason Flute ...	4	56
10. Twelfth	2	56
11. Fifteenth	2	56
12. Full Mixture (3 ranks)		168
13. Sharp Mixture (5 ranks) ...		290
14. Large Trumpet	8	56
15. Small Trumpet	8	56
16. Clarion	4	56

Contents of Swell Organ

	feet	pipes
1. Bourdon	16 tone	56
2. Open Diapason	8	56
3. Rohrgedact ...	8	56
4. Salcional	8	56
5. Voix Celestes ...	8	44
6. Principal	4	56
7. Rohrflote ...	4	56
8. Twelfth and Fifteenth		112
9. Mixture (5 ranks)		280
10. Double Bassoon	16	56
11. Horn	8	56
12. Oboe	8	56
13. Vox Humaine ...	8	56
14. Clarion	4	56
15. Spare slide ...	4	

Contents of Choir Organ

	feet	pipes
1. Lieblich Bordon	16 tone	56
2. Violin Diapason	8	56
3. Lieblich Gedact	8	56
4. Spitzflote ...	8	56
5. Dulciana	8	56
6. Flauto Traverso	8	56
7. Gemshorn ...	4	56
8. Violino	4	56
9. Liebliche Flote	4	56
10. Mixture (3 ranks)		168
11. Corno di Bassetto	8	56

Contents of Solo Organ

	feet	pipes
1. Flute Harmonique	8	56
2. Flute Octaviante	4	56
3. Piccolo Harmonique ...	2	56
4. Tuba	8	56
5. Clarionet	8	56
6. Hautbois or Orchestral Oboe (from Swell) ...	4	56

Contents of Pedal Organ

	feet	pipes
1. Sub Bass	32	25
2. Major Bass ...	16	30
3. Open Bass ...	16	30
4. Viola	16	30
5. Stopped Bass ...	16	30
6. Quint	10	30
7. Octave (Violoncello)	8	30
8. Principal (slider)	8	
9. Twelfth	5	30
10. Fifteenth ...	4	30
11. Trombone ...	16	30

Couplers

1. Swell to Great.
2. Swell to Choir.
3. Swell Sub Octave to Great.
4. Solo to Great.
5. Great to Pedals.
6. Swell to Pedals.
7. Choir to Pedals.
8. Solo to Pedals.
9. Pedal Octave.

Five composition pedals on Great and Pedal Organs.

Three composition pedals to Swell Organ.

One pedal for soft Pedal Organ.

Work on the Organ done by Forster and Andrews

1. Four new Manuals extra thick ivories.
2. New Pedal board.
3. New Great Organ sound-boards in three divisions and passage through for tuning.
4. Pneumatic to Great. Draw stop action adapted to new sound-board.
5. New Swell sound-board in two divisions, and passage through for tuning.
6. Pneumatic to Swell. Draw stop action adapted to new Swell sound-board.
7. New Solo Organ sound-board in four divisions, draw stop action and movements.
8. Tumbler Couplers (also sliding) replaced by lever Couplers with others added.
9. Open Diapason 16 feet. Zinc on Pedal Organ with necessary movements.
10. The Second Open Diapason on Great (hitherto extending only to Tenor C) completed.
11. Pneumatic action to Pedal Organ acting on all Pedal sound-boards.
12. All the composition pedals arranged and enlarged to suit new draw stop action.
13. Hydraulic engine and additional Bellows to supply wind to the Pneumatic and Solo Organ.
14. Swell Box made double the previous size so as to take in Solo as well as Swell in its altered form.
15. Three local wind reservoirs.
16. Pipes speaking deficiently revoiced, where damaged repaired and securely stayed and supported.
17. Engines placed under the control of the Organist from keys.
18. New Choir Organ sound-board in three divisions with necessary movement.
19. New Building frame.
20. Pedal sound-board divided and transposed, 16 feet wood. Four new lower notes inserted, also two new Pedal sound-boards, and movements.
21. Capacity of wind trunks increased and metal ones introduced.
22. Two toe pedals, one for Great to Pedals, other for Swell to Great.
23. Fine Spotted metal for the new Solo Organ pipes.
24. Vox Humaine Tuba, New Swell box, pneumatic valves to composition pedals.
25. New Pedal sound-board and repairing pipes.
26. Pedal Trombone.
27. Hydraulic engine.
28. Organ Stool in Oak.

In 1896 the organ was subjected to a thorough revision by Messrs. Norman and Beard, whose work was of a very miscellaneous character. Dr. Hopkins was at first very reluctant to have the tonal part of the instrument interfered with; but was so pleased with their treatment of one of the great open diapasons on which they started, that they were instructed to proceed with the rest of the diapason work on similar lines, which led to practically revoicing the whole instrument. In many cases the bass octaves of the larger stops were placed on new sound-boards to secure a greater promptness of speech, both the wood and metal 16 feet open diapasons on the Pedal having become defective. They also restored what they considered to be the proper string-tone to the 16 feet violone, the salcional in the Swell, and the gamba on the Great. They did away practically with all pipes that were conveyanced off, and were held to account for the slowness of response and unsatisfactory tone in the bass. They converted the choir action to tubular-pneumatic. Twelve new pipes were added to the 32 feet stop in the pedal organ, the effect of which was to give an additional stop of 16 feet tone. The whole of the pedal 32 feet and the twelve new pipes were placed on a new sound-board, with a direct supply of wind under each pipe. New keyboards were made with pistons of the usual modern pattern. The old drawstop action was done away with, and the knobs (arranged at an angle of 45 degrees) were brought under the control of the pistons as well as the composition-pedals. The solo tuba and other reeds were revoiced, and in every case where the old pipes were too decayed to produce the true and effective note they were replaced by new. The voix celeste was carried down to double F, in compliance with a fastidious objection of Dr. Hopkins to that undulating stop breaking at the tenor C. The wind arrangements were also brought up to date and made thoroughly efficient. The work of both these modern builders was done to the complete satisfaction of the Temple authorities and of their organist, who gave them commendatory testimonials to that effect.

The present organist, Dr. H. Walford Davies, is the tenth that has been appointed since the erection of Father Smith's organ. His immediate predecessor, Dr. Edward John Hopkins, received the appointment in October, 1843, and held it till his retirement in 1898. Among the former organists one was a

lady, Miss Emily Dowding (1796-1814), and another was John Stanley (1734-1737), the famous blind performer, whose portrait hangs in the vestry.[1]

[1] *Vide* the brochure issued by Dr. Hopkins on 21st June, 1888, at the bi-centenary performance in commemoration of the original purchase; and the article, "Organ," contributed by him to Sir George Grove's "Dictionary of Music." There is also an admirable historical account in "A Few Notes on the Temple Organ" (1859), by Edmund Macrory, K.C. The particulars of the more modern work come direct from the respective builders.

APPENDIX III

The other English Round Churches

The circular churches built by the two great military and religious Orders are interesting memorials of their piety and of their riches; though their connection is by no means clearly established with every existing church which happens to be in that form. Besides the Temple Church in London, there are four ancient Round Churches in England, viz.:

St. Sepulchre, Cambridge, attributed to Pain Peverill, and consecrated in 1101. In this case the known date of consecration (long before the foundation of the Order) places it beyond any original connection with the Templars.

St. Sepulchre, Northampton, built by St. Simon de Liz at about the same time, is said to have afterwards passed into their hands.

St. John of Jerusalem, Little Maplestead (Essex), was built by the Knights Hospitallers in the reigns of King John and Henry III (1199-1272), on land granted to them about 1186 by Juliana, wife to the steward of Henry II.

St. Mary Magdalene, Ludlow, is said to have been built by Joce de Dinan, in the reign of Henry I or Stephen. Whether the edifice was merely a private chapel, as may be inferred from its erection in the inner court of Ludlow Castle, or ever belonged to either of the rival Orders, is a matter of conjecture, which cannot be settled by any known records. In this case the choir is gone, and the circular nave is all that remains, as a ruin, of the original fabric.

As it is obvious, from the completed buildings which have come down to us, that in almost every case the rectangular chancels are of later date than the circular parts to which they are appended, an interesting question has been opened as to the position of the altar in the interval. Some antiquaries are inclined to the opinion that it was in the centre of the Round, and base their argument on the arrangement of those ancient Oriental churches on whose model the English round churches were built. On the other hand it is to be remembered that in this country the circular portion was merely the *nave*, to which

a proper chancel would be attached, duly orientated, on the English tradition, for the reception of the holy table. It has been already pointed out that there are traces of an earlier building below the choir at the Temple Church in London, which may possibly have been the original chancel. Mr. W. H. St. John Hope informs the present writer that the excavations he has made at Ludlow have revealed the ground-plan of a square chancel, with a polygonal apse beyond (apparently of the same date as the surviving Round), an important indication of the principle held in view by the English builders. In all polygonal or apsidal chapels and chancels the altar usually stood on the chord of the apse; and even in square-ended fabrics it was frequently placed at some distance away from the east wall.

INDEX

Admission to the church, 58.
Altar-screen, 44; Altar, ancient position in Round Churches, 71-72.

Beauséant, 7 (and note).

Choir, exterior, 21; interior, 41, *et seq.*; stalls, 46.
Coffins, ancient stone, 20, 46; Coffin-lid, 38.

De Ros, Robert (Fursan), 36-38.
Dedication of the Church, 15.
Doorway, 23, 24.

Everden, Bishop Sylvester de, 45-46.

Font, 30.

Goldsmith, Oliver, tomb of, 20; tablet, 53.

Heraclius, Patriarch of Jerusalem, 15.
Hooker, Richard, 46-48.

Inner Temple, emblem of, 63.

Jeffreys, Judge, 59 and note.

Knights Hospitallers, 4, 6, 9, 13, 16.
Knights Templars, History of the Order, 3, *et seq.*; founders of, 5; origin of title, 5; rules and organization, 6-7; prosperity, 8-9; reverses, 9; prejudice against, 10; crimes laid to charge of, 10-11; seizures of, in France and England, 12; inventory of property, 12, note; distribution of property, 16; suppression of the Order, 13; execution of leaders in Paris, 13.

Lawyers, settlement in the Temple, and separation into the two Societies, 14, note; acquisition of the Temple estate, 16.

Magnaville, Sir Geoffrey de, 32.
Mareschel, William (the elder), 34; (the younger), 35; Gilbert, 35.
Martin, Richard, 51.
Master and Reader, 57, 58.
Masters of the Temple, list of, 61.
Middle Temple, emblem of, 64.

Organ-chamber, 20; organ, 59; detailed account of, 65, *et seq.*

Paganis, Hugo de, 5.
Penitential Cell, 49, 50.
Plowden, Edmund, 51, 52.
Porch, 23.

Restorations of the church, 53, 54.
Round, The, exterior, 21; interior, 27, *et seq.*
Round churches in England, 71, 72.

St. Ann, chapel of, 15, 23.
St. Bernard of Clairvaux, 6; his exhortation to the Templars, 6, and note.
Sancto Andomaro, Godefridus de, 5.
Sanctuary, privilege of, 8 (and note), 9.
Seals of the Templars, 5, 63-65.
Selden, John, 48, 49.
Sepulchral effigies, restoration of, 30; the knights, 32-38; a Bishop, 45, 46.
Services at the church, 58.

Temple estate, extent and boundaries, 14.
Triforium, 27, 51; monuments and tablets in, 51-53.
Turret, 23.

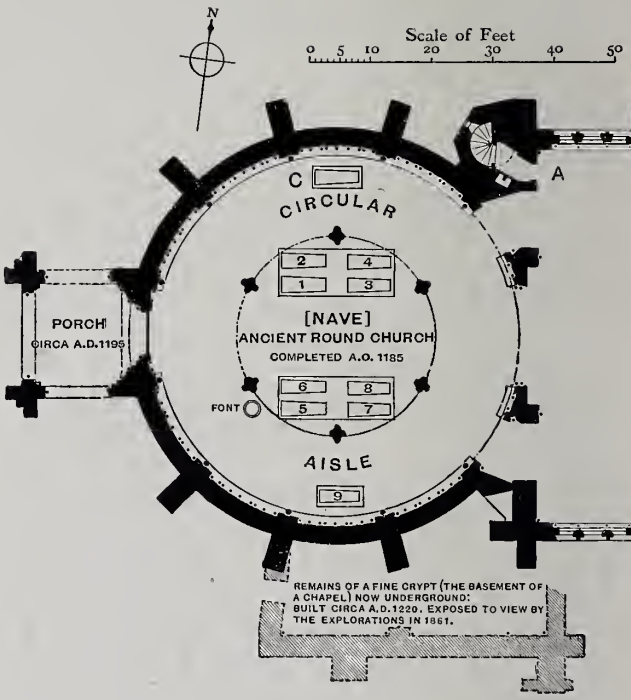
Vestry, 20, 21.

Windows, in the Round, 28; in the Choir, 43, 44

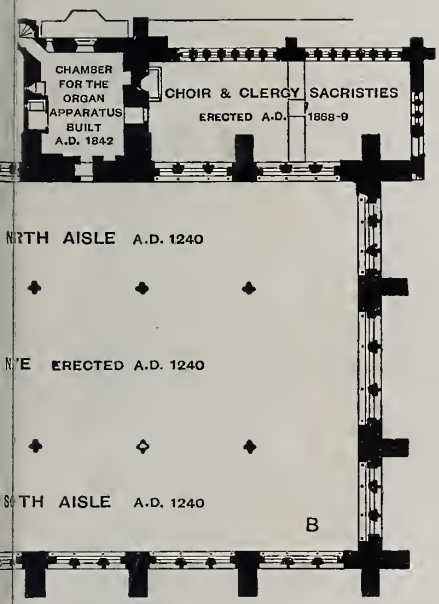
DIMENSIONS

(*Internal*)

ROUND:	Diameter	59 feet 3 inches
	,, central area . .	32 ,, 6 ,,
CHOIR:	Length	88 ,, 1 ,,
	Width	59 ,, 6 ,,
	Height of vault . . .	37 ,,
AREA .	. . . . .	7,360 sq. ,,



GROUND PLAN OF


CHAMBER FOR THE ORGAN APPARATUS BUILT A.D. 1842
CHOIR & CLERGY SACRISTIES
ERECTED A.D. 1868-9
NORTH AISLE A.D. 1240
NAVE ERECTED A.D. 1240
SOUTH AISLE A.D. 1240
B

1 Sir Geoffrey de Magnaville.
2 The oldest effigy. Unknown.
3 Unknown.
4 Unknown.
5 Earl of Pembroke (?).
6 Earl of Pembroke (?).
7 Earl of Pembroke (?).
8 Unknown.
9 De Ros.

A Staircase leading to Triforium.
B Effigy of Bishop.
C Stone coffin.

H. J. WADLING.

THE TEMPLE CHURCH

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

Bell's Cathedral Series.

Profusely Illustrated. Cloth, crown 8vo, 1s. 6d. *net each.*

NOW READY.

ENGLISH CATHEDRALS. An Itinerary and Description. Compiled by J. G. Gilchrist, A.M., M.D. Revised and edited with an Introduction on Cathedral Architecture by Rev. T. Perkins, M.A., F.R.A.S.
BANGOR. By P. B. Ironside-Bax.
BRISTOL. By H. J. L. J. Massé, M.A.
CANTERBURY. By Hartley Withers. 4th Edition.
CARLISLE. By C. K. Eley.
CHESTER. By Charles Hiatt. 2nd Edition, revised.
CHICHESTER. By H. C. Corlette, A.R.I.B.A.
DURHAM. By J. E. Bygate, A.R.C.A. 2nd Edition.
ELY. By Rev. W. D. Sweeting, M.A. 2nd Edition.
EXETER. By Percy Addleshaw, B.A. 2nd Edition.
GLOUCESTER. By H. J. L. J. Massé, M.A. 2nd Edition.
HEREFORD. By A. Hugh Fisher, A.R.E. 2nd Edition, revised.
LICHFIELD. By A. B. Clifton. 2nd Edition, revised.
LINCOLN. By A. F. Kendrick, B.A. 3rd Edition, revised.
LLANDAFF. By E. C. Morgan-Willmott.
MANCHESTER. By the Rev. T. Perkins, M.A., F.R.A.S.
NORWICH. By C. H. B. Quennell. 2nd Edition.
OXFORD. By Rev. Percy Dearmer, M.A. 2nd Edition, revised.
PETERBOROUGH. By Rev. W. D. Sweeting, M.A. 2nd Edition.
RIPON. By Cecil Hallet, B.A.
ROCHESTER. By G. H. Palmer, B.A. 2nd Edition.
ST. ALBANS. By Rev. T. Perkins, M.A.
ST. ASAPH. By P. B. Ironside-Bax.
ST. DAVID'S. By Philip Robson, A.R.I.B.A.
ST. PATRICK'S, DUBLIN. By the Very Rev. Dean Bernard. 2nd Edition.
ST. PAUL'S. By Rev. Arthur Dimock, M.A. 2nd Edition.
SALISBURY. By Gleeson White. 2nd Edition, revised.
SOUTHWARK, ST. SAVIOUR'S. By George Worley.
SOUTHWELL. By Rev. Arthur Dimock, M.A. 2nd Edition.
WELLS. By Rev. Percy Dearmer, M.A. 2nd Edition, revised.
WINCHESTER. By P. W. Sergeant. 3rd Edition, revised.
WORCESTER. By Edward F. Strange.
YORK. By A. Clutton Brock. 3rd Edition.

Others to follow.

Uniform with above Series. 1s. 6d. *net each.*

BATH ABBEY, MALMESBURY ABBEY, AND BRADFORD-ON-AVON CHURCH. By Rev. T. Perkins, M.A.
BEVERLEY MINSTER. By Charles Hiatt. 47 Illustrations.
ST. MARTIN'S CHURCH, CANTERBURY. By Rev. Canon Routledge, M.A. F.S.A. 24 Illustrations.
ROMSEY ABBEY. By Rev. T. Perkins, M.A.
STRATFORD-ON-AVON. By Harold Baker.
THE TEMPLE CHURCH. By George Worley.
TEWKESBURY ABBEY AND DEERHURST PRIORY. By H. J. L. J. Massé, M.A. 44 Illustrations.
WESTMINSTER ABBEY. By Charles Hiatt.
WIMBORNE MINSTER AND CHRISTCHURCH PRIORY. By Rev. T. Perkins, M.A., F.R.A.S. 65 Illustrations.

Bell's Handbooks to Continental Churches.

Profusely Illustrated. Crown 8vo, cloth, 2s. 6d. *net each.*

CHARTRES: The Cathedral and Other Churches. By H. J. L. J. Massé, M.A.
ROUEN: The Cathedral and Other Churches. By the Rev. T. Perkins, M.A.
AMIENS. By the Rev. T. Perkins, M.A., F.R.A.S.
PARIS (NOTRE-DAME). By Charles Hiatt.
MONT ST. MICHEL. By H. J. L. J. Massé, M.A.
BAYEUX. By the Rev. R. S Mylne, M.A.

LONDON: GEORGE BELL AND SONS

Opinions of the Press.

"For the purpose at which they aim they are admirably done, and there are few visitants to any of our noble shrines who will not enjoy their visit the better for being furnished with one of these delightful books, which can be slipped into the pocket and carried with ease, and is yet distinct and legible. . . . A volume such as that on Canterbury is exactly what we want, and on our next visit we hope to have it with us. It is thoroughly helpful, and the views of the fair city and its noble cathedral are beautiful. Both volumes, moreover, will serve more than a temporary purpose, and are trustworthy as well as delightful."—*Notes and Queries.*

"We have so frequently in these columns urged the want of cheap, well-illustrated, and well-written handbooks to our cathedrals, to take the place of the out-of-date publications of local booksellers, that we are glad to hear that they have been taken in hand by Messrs. George Bell & Sons."—*St. James's Gazette.*

"The volumes are handy in size, moderate in price, well illustrated, and written in a scholarly spirit. The history of cathedral and city is intelligently set forth and accompanied by a descriptive survey of the building in all its detail. The illustrations are copious and well selected, and the series bids fair to become an indispensable companion to the cathedral tourist in England."—*Times.*

"They are nicely produced in good type, on good paper, and contain numerous illustrations, are well written, and very cheap. We should imagine architects and students of architecture will be sure to buy the series as they appear, for they contain in brief much valuable information."—*British Architect.*

"Bell's 'Cathedral Series,' so admirably edited, is more than a description of the various English cathedrals. It will be a valuable historical record, and a work of much service also to the architect. The illustrations are well selected, and in many cases not mere bald architectural drawings but reproductions of exquisite stone fancies, touched in their treatment by fancy and guided by art."—*Star.*

"Each of them contains exactly that amount of information which the intelligent visitor, who is not a specialist, will wish to have. The disposition of the various parts is judiciously proportioned, and the style is very readable. The illustrations supply a further important feature; they are both numerous and good. A series which cannot fail to be welcomed by all who are interested in the ecclesiastical buildings of England."—*Glasgow Herald.*

"Those who, either for purposes of professional study or for a cultured recreation, find it expedient to 'do' the English cathedrals will welcome the beginning of Bell's 'Cathedral Series.' This set of books is an attempt to consult, more closely, and in greater detail than the usual guide-books do, the needs of visitors to the cathedral towns. The series cannot but prove markedly successful. In each book a business-like description is given of the fabric of the church to which the volume relates, and an interesting history of the relative diocese. The books are plentifully illustrated, and are thus made attractive as well as instructive. They cannot but prove welcome to all classes of readers interested either in English Church history or in ecclesiastical architecture."—*Scotsman.*

"They have nothing in common with the almost invariably wretched local guides save portability, and their only competitors in the quality and quantity of their contents are very expensive and mostly rare works, each of a size that suggests a packing-case rather than a coat-pocket. The 'Cathedral Series' are important compilations concerning history, architecture, and biography, and quite popular enough for such as take any sincere interest in their subjects."—*Sketch.*

LONDON: GEORGE BELL AND SONS.

84-B30150

GETTY CENTER LIBRARY
3 3125 00783 9711